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April 15

VOGUE

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- MAKE-UP TO NEATEN THE FEATURES
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APRIL 15, 1962



BERI STERN

COVER

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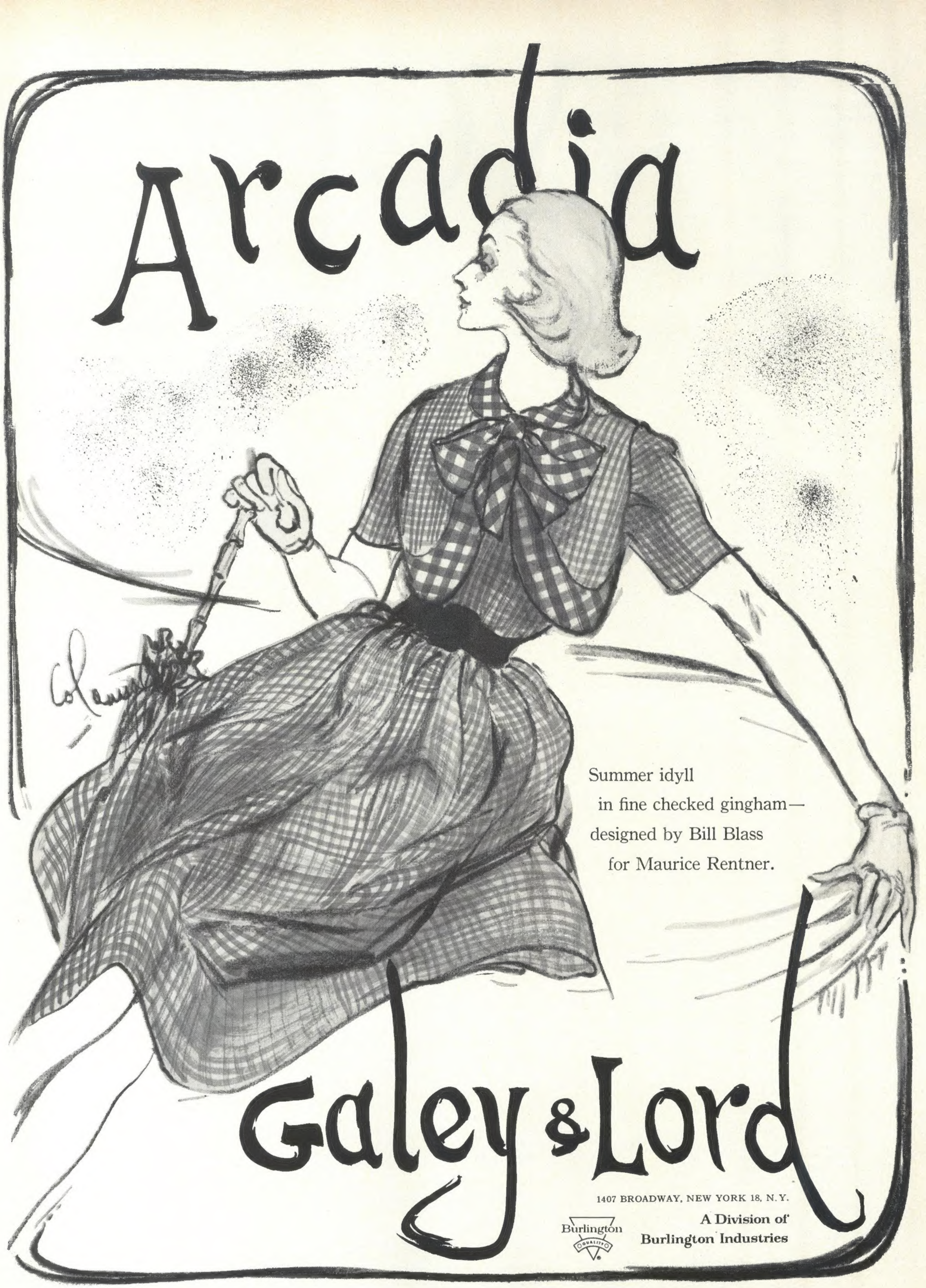
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SUIT BY MICHEL THEROUANNE

THE LOOK FOR PARIS The Coty Salon, 23 Place Vendôme: she's turning heads with her own special chic. Her inseparable beauty companion, Coty's French Flair – the new kind of compact make-up that's powder plus foundation (with no grease!). She loves the velvety way French Flair fluffs on . . . hushes away tired lines and shadows . . . holds its morning glow of color through to evening.

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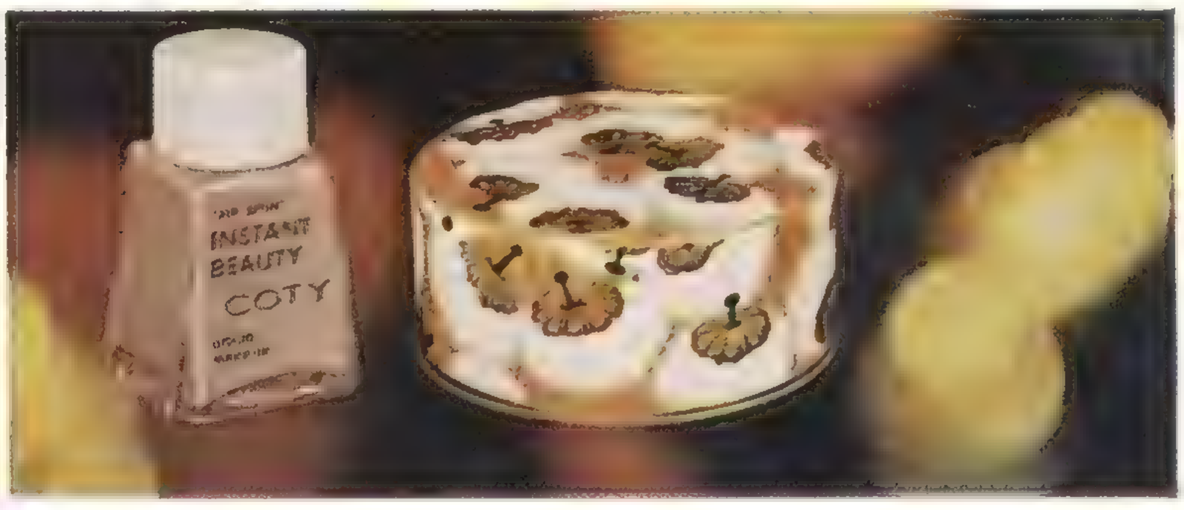
SUIT BY JAEGER

THE LOOK FOR LONDON The Coty Salon, 3 New Bond Street: for her, the gentle look. The fashion for her face, the very softest sort of flattery: Coty's Instant Beauty used as a base and veiled over with a fluff of powder. She adores the flawless, translucent look these two conspire to give her . . . a soft bloom no other way of making-up has ever quite achieved.

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"THE MOTHER BIT HIM"

A STORY BY R. K. NARAYAN

If I missed attending a certain committee meeting that evening it was purely unintentional. No doubt according to my promise I set out for the meeting hall. The meeting was at five-thirty in the evening, but at five-thirty when I turned the university corner I was held up by a couple of squirrels. One might legitimately ask how an adult could ever allow his plans to be diverted by a couple of squirrels, but I still think if there ever was an occasion for an adult to waive all other engagements it was this.

One was the mother and the other a callow youth, ten days old, probably on his second day's outing; the young squirrel had an excessively long bushy tail out of all proportion to his short tiny body, and moved about jerkily. They were going home, which was on the other side of the university wall, probably a niche in the verandah roof of the Registrar's office. The squirrel home could be reached through a decorative porthole in the wall at about a height of two feet. But the trouble was the youngster could not reach it. While the mother could jump right from the road on through the gap and pass out, the young one could not do anything more than run to the foot of the wall and look up.

The mother hopped up and, presuming that she was being followed, jumped on the other side and disappeared.

The young one did no more than stand on his hind legs and paw the wall and speculate on the immensity of the fortress obstructing his passage. He stood poised, hoping for a miracle to happen and carry him on to the other side of the wall. This was a very unsquirrel-like attitude to take in life. Presently the mother returned, appearing on the ledge above him. Her tail fluttered lightly, and there was complete astonishment in her look. She looked down, paused for a moment, bit her lip (a completely Disneyian character and now one could agree with Oscar Wilde when he said, "Nature Imitates Art"), and asked, "Still here?" The young one said, "I can't follow you. You climb so high and go off. I can't reach that place."

"Oh!" said the mother, completely surprised. She came down, delivered a couple of licks, murmuring, "Now, now, follow me. It is really not so high. Just a little effort and we will be home. Come on," and she sprang up on the ledge and went out of sight again. The little one made a futile attempt to imitate his mother, fell back, shook off the mud on his coat, and looked about to see who was watching. A slight annoyance came over him at this stage: mother seemed to think everyone could run about as she did.

The mother reappeared and said, "Not made up your mind to come home yet? It will be dark soon." She did not wish to exhibit the anxiety that was coming over her. As the sun was about to set, they had to get home soon. She came down, gave a pat and a stroke, and said cheerfully, "Take a deep breath like this. You need not hop up right from zero as I do, though you will do it soon. Take a dozen paces back as I am doing." The young one followed her instructions closely, "And now take it in a run and heave yourself up as I am doing . . ." and soon the mother got out of view again.

The young one followed her instructions all but to the extent of reaching the edge of the porthole; he scraped the lime, dropped back, and crouched beside the wall. He knew that his mother would come up presently with a fresh set of instructions. When his mother appeared above him he was so sick of the whole business that he would not look up. His mother cried, "Do you want to stay out tonight?" The young one replied, without looking up, sullenly, "I can't help it, I have got to be here, I suppose."

The mother grew alarmed. The dusk was getting duskier, an owl was hooting somewhere, some

(Continued on page 19)

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"THE MOTHER BIT HIM"

(Continued from page 14)

unknown birds or bats were wheeling about, and the deadly crows were returning to their nests, not a safe hour to be moving about in. The mother stood against the wall stock-still till the enemies got out of range; the young one followed her example and stuck close to her.

The mother gently pushed him away saying, "This can't be a lasting solution. You have got to make an honest attempt. I know you can. See, it is so easy." She demonstrated, took a few steps back, took a run, hopped up, came back to the young one and said, "See how easy it is! I know you can do it. It is not that you can't, only you lack self-confidence. Come on. . . ." And she demonstrated, "It is like this. Not like this. Like this. Not like this. . . . See. . . ."

She went up and down a dozen times and the young one attempted to follow her, but every time just fell short of it. Now both of them lay still, panting with effort. The mother bit him on the ear slightly. Her exertions seemed to have given an edge to her temper. "What has come over you?" she asked. The other said tearfully, "Don't leave me here, Mother."

"I don't want to, but . . . but we must not be here now." The young one made a few more attempts, the mother repeating her demonstrations. It was very tiring. Finally the mother said, "I can't be proud of you. At your age we were. . . ." Mother's presence brought back a little liveliness in the young one, and he scampered around unnecessarily, jumping about to no purpose.

His attitude showed he was still not aware of the seriousness of their position. He did not realize that it was really a race with time; darkness would be on them in a few moments, and they would not know their way about.

The mother said, with real anxiety in her voice, "We ought not to be here any more. See those school youngsters returning from the playground? They will stone us, and there is a dog barking somewhere. This is a very unsafe world. We must go away immediately."

The mother again demonstrated, and the young one executed more or less a caricature of it. The mother's patience was at an end now. She appeared for the last time at the porthole and demanded, "Are you coming home or not?" The young one was in an irresponsible mood and said, "Not unless you carry me as you did that day."

"That day is not this day," said the mother. "If you were young enough to be rolled up and carried between my jaws, I wouldn't wait for your suggestion."

"Then I can't jump up. I am not coming," said the other one.

"Idiot, you don't know what you are in for. Come along quietly. The whole world has retired, we alone are awake and our enemies are about us. Come up quietly."

"I can't, Mother, don't you see. . . ." The mother did not wait to hear the full sentence. She quietly turned around, jumped down on the other side and vanished, pausing only for a split second to say, "After all, God is above. If you are destined to see the morrow you will see it, that is all. What can I or anyone do for you?"

The young one waited, anxiously listening for the footfalls of his mother. Darkness came on. He felt nervous. He was genuinely frightened. He then made several attempts to reach the hole, practising all the tips his mother had given, but it was no use. He was completely fatigued and lay still. Watching him I felt here was a time for me to address an appeal to the university authorities to reduce the height of portholes on their compound walls. I really wished I could help him through. Presently he did the wisest thing under the circumstances. He suddenly left off all effort, made a dash for the nearest avenue tree, and got on to it. From this height, he emitted a couple of calls for his mother, but that Spartan mother did not respond.

I saw by my watch that this episode had gone on for exactly an hour and a quarter.

The chairman of the meeting said when he saw me next, "You disappointed us again."

"I couldn't really help it this time," and then I used a very convenient and ever-truthful word: "I was very *busy* otherwise."



Golden Iris

Michel captures the blithe colorings of this vernal wild flower from France—"transplants" it into lipstick, nail lacquer and Color-in-Crème sequence make-up. It's a provocative shade that blends divinely with the sun and fashion foliage of this season. Two other inimitable Michel colors—Pale Hyacinth and Wild Geranium. Both with matching nail lacquer and Color-in-Crème (foundation-to-eye-shadow) make-up.
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Lewiston; *Greason's*

ILLINOIS
Aurora; *S. Sencenbaugh Co., Inc.*
Champaign; *Robeson's*
Chicago; *Crawford Dept. Store, Devon Ave.*
Danville; *Musser's Shoes*
Highland Park; *Jay's Shoes*
Hinsdale; *Shoe Tree*
Old Orchard, Skokie; Shopper Row, Glenview; *Country Cobbler*
Rockford; *D. J. Stewart Co.*

INDIANA
Ft.Wayne; *C & H Shoes*
Shelbyville; *Schoelch's Hub Shoes, Inc.*

IOWA
Des Moines; *Field Shoe Co.*

KANSAS
Wichita; *Henry's Inc.*

KENTUCKY
Lexington, Louisville & St. Mathews; *Byck's*

MAINE
Portland; *Porteous' Mitchell-Braun*

MARYLAND
Cumberland; *Peskins, Inc.*

MASSACHUSETTS
Boston; *Jordan Marsh Company*
Boston; *R. H. Stearns*
Concord; *Concord Bootery*
New Bedford; *Star Store*
Northampton; *MacDonald Shoes*

MICHIGAN
Ann Arbor; *Van Boven Shoes*
Detroit, Downtown, Eastland, Northland; *J. L. Hudson Co.*
Ionia; *Strand Shoes*
Mt. Pleasant; *Lloyd's*
Muskegon; *Hosler's Shoe Dept.*

MINNESOTA
Duluth; *Duluth Glass Block Store Co.*
Minneapolis, South Dale, St. Paul; *Donaldson's Golden Rule*

MISSOURI
Kansas City; *Harzfeld's*
St. Louis; *Stix, Baer & Fuller*

MONTANA
Great Falls; *Carlson's Shoe Store*
Helena, Butte; *Gamer Shoe Co.*

NEBRASKA
Lincoln; *Miller & Paine*

NEVADA
Las Vegas; *French Bootter*

NEW HAMPSHIRE
Manchester; *C. W. Dodge*

NEW JERSEY
Asbury Park; *Tafsuns*
Newark; *Hahne & Company*

NEW MEXICO
Albuquerque; *Paris Shoe Store*

NEW YORK
Albany; *J. D. Myer Co.*
Binghamton; *Parlor City Shoe Co.*
Buffalo; *L. L. Berger*
Endicott; *Endicott Shoe Company*
New York; *Best & Company*
New York; *Bonwit Teller*
Poughkeepsie; *Poe Shoe Corp.*
Rochester; *B. Forman*
White Plains; *Costume Bootery*

NORTH CAROLINA
Raleigh; *Adler's*
Winston-Salem; *Lamp Post*

OHIO
Akron; *M. O'Neil Co.*
Canton; *Shirley Shoes*
Cincinnati; *H. & S. Pogue Co.*
Columbus; *Union Co.*
Dayton; *Donenfeld's*
Shaker Hts.; *Chas. H. Lesher, Inc.*
Toledo, Lima; *Tana Marie*

OKLAHOMA
Oklahoma City; *Rothschilds*

PENNSYLVANIA
Allentown; *Hess Bros., Inc.*
Altoona; *Wm. F. Goble Co.*
Chestnut Hill; *John E. Warner*
Erie; *Richard's Shoes*
Germantown; *Rowell's*
Harrisburg; *Mary Sachs*
Haverford, Wayne; *Steigerwalt's*
Philadelphia & Suburban Branches; *Geuting's*
Philadelphia; *Dr. Locke Shoe Shop*
Philadelphia; *I. Lewis Shoes*
Philadelphia; *John E. Warner*
Pittsburgh; *Joseph Horne Co.*
Pittsburgh; *Jonasson's*

RHODE ISLAND
Providence; *Shepard's*

SOUTH DAKOTA
Lead; *Morcom's Apparel*
Rapid City; *Sorbel's Shoe Store*

SOUTH CAROLINA
Charleston; *Jas. F. Condon & Sons*
Charleston; *The Diamond*
Columbia; *Cullum's*
Greenville; *Patton-Tilman & Bruce*
Spartanburg; *Wright-Scruggs*

TEXAS
Wichita Falls; *Perkins-Timberlake*

UTAH
Ogden; *Swanson's Shoes*
Salt Lake City; *Auerbach Co.*

VIRGINIA
Charlottesville; *W. J. Keller*
Norfolk; *Hofheimer's*
Richmond; *Miller-Rhoads*

WASHINGTON, D. C.
Washington, D. C.; *Frank R. Jelleff, Inc.*

WASHINGTON
Aberdeen; *Birl Adams Footwear*

WEST VIRGINIA
Charleston; *The Diamond*
Parkersburg; *Broida Stone & Thomas*
Wheeling; *Stone & Thomas*

WISCONSIN
Eau Claire; *H. L. Culver & Son*
Kenosha; *Kendall Shoes*
Manitowoc; *Koutnick & Schwatz*
Milwaukee; *Ed. Schuster & Co.*
Prairie du Chien; *Kozelka*
Racine; *Varsity Boot Shop*
Superior; *Roth Bros. Co.*

IN THE MAY ISSUE OF VOGUE:

the new summer chic

- clothes that spark it
- beauty decisions behind it
- the places it's expected
- clichés that can kill it

Helena Rubinstein Invites You to Experience a Completely New Idea in Beauty Treatment



New Herbessence™ Skin Life

. . . the only face cream with this blending of both bio-natural and rare-herbal elements . . . brings a glowing, animated look of youth to your skin!

Helena Rubinstein's exclusive Skin Life® formula, born in France, acclaimed by the most knowing women, is now enhanced with the beauty-riches of rare herbs and made in limited quantity in America. This unique *night cream* will define your beauty more clearly than ever before! R.S.V.P. at your favorite store. 10.00, 17.50 plus tax.

Helena Rubinstein®

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Kayser makes the femme...*fatale!*

Imported Calais lace foams on the bodice and hem! Pintucks that look hand-done lavish the bodice! A beautiful ...beautifully-fitting slip in the newest of Stevens' famed lingerie fabrics... Blended for softness and summery lightness of Eastman Kodel® Polyester, nylon and cotton. Green (shown), White and Blue. Sizes 32 to 38. $5.95.

KAYSER LINGERIE AVAILABLE IN CANADA

ANOTHER FINE PRODUCT OF KAYSER-ROTH, 425 FIFTH AVENUE • NEW YORK, N. Y. **KAYSER®**

women being hugged and caressed by BIEN JOLIE

Bien Jolie holds you...so lovingly, with a new firmer but soft-and-controlling Lycra® power spandex. Knows just where to hug you to dismiss those extra waistline inches, just where to contour curves lightly as a caress! Lingerie colors. Hot Pink, Sky Blue, Sea Green, Black, White. Panty Girdle, $13.50. Girdle, $12.50. Long Leg Panty Girdle, $15.95. Color-matching Bra, $5.95. At fine stores, or write BIEN JOLIE, 16 East 40th Street, New York 16, New York.



American naturals...

The Peck and Peck Look
and California Redwood

CRA

PECK & PECK SHOPS ARE LOCATED IN: NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • BALTIMORE • DETROIT • CLEVELAND • ST. LOUIS



The patio has become America's natural habitat for warm weather living. Here, we dress our outdoor setting with a whimsical gazebo of colourful California redwood which is available through the member mills of the California Redwood Association. And from Peck and Peck—these fabulous fabric imports shaped to the young and easy charm of America's own adored sheath look. *Left:* Moygashel Irish linen print, gaily flowered in pink or blue on white. *Right:* Ours alone, breeze-cool Italian silk print in garden-bright reds or greens. Each 10 to 18, *45.00*

Peck & Peck

MINNEAPOLIS • ST. PAUL • INDIANAPOLIS • WASHINGTON, D. C. • ATLANTA • CINCINNATI • KANSAS CITY • HARTFORD • BUFFALO • PROVIDENCE



"Lycra" is Du Pont's registered trademark for its spandex fiber. Du Pont makes the fiber, not the yarn or girdle shown here. Better Things for Better Living ... *through Chemistry*



Celanese salutes...

Earl-Loom for creating an exceptional cord. Uncrushable, machine washable, it tosses off wrinkles while it dries because it's made of *Arnel triacetate, cotton and Fortrel polyester*. Ideal for your 1962 Summer costume.

Celanese selects

Jack Stern's perception for tailoring cord the way cord *should* be tailored: in clean, feminine lines. Celanese recommends this as your tireless summer costume. Unbutton the jacket and there's a cool classic dress, with brief cap sleeves, leather thong belt.

Celanese thanks

These fine stores: L. S. Ayres & Company of Indiana; Frederick & Nelson, Seattle; Joseph Horne Co., Pitts.; Marshall Field & Company, Chicago; Rich's, Atlanta—for bringing you this costume in beige, cognac, brown, gray, navy, pink. Sizes 8 to 20, for only about $40.

Celanese

creates Arnel, the ease-of-care fiber

Celanese Fibers Company, N.Y. 36 (a division of Celanese Corporation of America) Celanese® Arnel® Fortrel® is a trademark of Fiber Industries, Inc.

Natural Bridge®



. . . and suddenly
you're in love
with a shoe!

BIMINI: a spectator surprise! Classic, yes . . . but with such fashion attractions as new crescent toe, stacked mid heel. Inner elastic topline for marvelous fit! Write Natural Bridge Shoes, Lynchburg, Virginia, and we'll tell you where to find Bimini and other wonderful Natural Bridge styles for Spring. 11.99 to 15.99 (slightly higher in some areas) . . . crafted by Craddock-Terry.

IN VOGUE FOR MEN: LONG COOL SUMMER



BRIAN



decidedly cool, the clothes above. The navy-blue suit, to wear in the city or travelling, weighs twenty-eight ounces, is of Dacron and tropical worsted —unlined except for the pockets, seams, and outer sleeves (sketched at the left) —just enough to hold shape without adding weight or warmth. By Lebow. About $85. At Lord & Taylor; Kaufmann's; Rich's; Halle Bros.; Sanger-Harris. White cotton batiste Hathaway shirt, about $7. Black-dotted maroon tie by Scaasi; $5. Shirt, tie at Lord & Taylor.

CANADIAN WHISKY—A BLEND OF SELECTED WHISKIES. SIX YEARS OLD. 86.8 PROOF. SEAGRAM-DISTILLERS COMPANY, N. Y. C.

Look around you.
Listen.
There, they've said it again: V.O.
Remarkable? Not at all.
This has always been the
noblest of all Canadian whiskies.
Light as a lyric.
Radiant. Flavorful.
You never knew that?
That is remarkable.



V.O. IT'S THE VOGUE

SEAGRAM'S IMPORTED V.O./ KNOWN BY THE COMPANY IT KEEPS



creates...a silken shaft of moonbeams

It's "Chrisie," our waltz gown in Recollection®, a blend of Nylon, Dacron-Polyester and Rayon, woven by Barbizon. It looks and feels as though it were made of moonbeams, yet behaves like the miracle fabric that it is. All women who crave boutique styling, complete with embroidered medallions and delicate Val lace, must own "Chrisie." In white, petal and blue. At fine stores everywhere. $6.00.



See.
All lipsticks are not alike.This one is Stained Glass by Fabergé.

Warner's creates the shape

Here is shaping done simply, tastefully, in girdles and bras that feel like nothing-on. Warner's® new slimwear designs put you beautifully in line, yet eliminate all unnecessary fuss and fabric. ⚜ Result...a superb figure, plus the freedom to enjoy it. ⚜ Case in point, the "Tomorrow"™ bra above, in silk-feeling Antron® nylon. Obedient Lycra elastic mesh surrounds each cup, expands and contracts for exact fit day after shapely day. ⚜ And that fragile-looking lacy girdle? It's Delilah,™ deceptively powerful in Warner's near-weightless Uncovered Lycra. ⚜ "Tomorrow" bra #2164 of nylon and DuPont® Lycra elastic (nylon–spandex) $3.95. ⚜ Delilah girdle #544 of Uncovered Lycra,® paneled in nylon lace. $7.95. Matching pantie, $8.95. Both in shadow green (shown above), deep rachel, mascara blue, beige, sky blue, white, black.

Slimwear by Warner's



– only Laros can keep it.

With Compli-Fit*–the only slip that's actually made to follow the outline your slimwear creates. Compli-Fit® is shaped just like your bra...no bulky shirring under the bustline. Compli-Fit's exclusive center anchor keeps the youthful separation of your bra. ✤ Body-conscious pattern cutting (the secret of couture fashion) molds Compli-Fit to your midriff and waistline ...smooths it over your hips. Elastic-joined back straps move when you do for new freedom and comfort. ✤ Let Warner's create your perfect fashion shape...a Laros® Compli-Fit will keep it for you. It's the only slip that can. Discover a new world of fashion fit, coordinated colors, embroideries and laces. At your nicest stores today. ✤ Compli-Fit, #4015, nylon tricot, nylon lace at bodice and hem. Proportioned lengths. $6.00, in colors to match your Warner's Slimwear.

Compli-Fit by Laros
a Division of Warner's®

* REG. U. S. PATENT NO. 2,805,422

CLUETT, PEABODY & CO., INC., PERMITS USE OF ITS TRADEMARK "SANFORIZED-PLUS" ONLY ON FABRICS WHICH MEET ITS ESTABLISHED TEST REQUIREMENTS FOR SHRINKAGE, SMOOTHNESS AFTER WASHING, CREASE RECOVERY, TENSILE STRENGTH, AND TEAR STRENGTH. FABRICS BEARING THE TRADEMARKS "SANFORIZED" OR "SANFORIZED-PLUS" WILL NOT SHRINK MORE THAN 1% BY THE GOVERNMENT'S STANDARD TEST.



Relax . . . you'll never be in better shape for summer

ELISABETH STEWART keeps you stunning while sunning . . . in swim suits tailored of satin-striped woven-check cotton. Fashion conscious suits that hold their shape (and make yours look even better). Protected against wrinkles, creases, shrinkage by the **SANFORIZED-PLUS** label. ▪ Nectarine stripe on yellow, lime peel on blue. One-piece suit, sizes 10-18, about $20. Two-piece suit, sizes 8-16, about $19. At Bloomingdale's, New York; Carson, Pirie Scott, Chicago; D. H. Holmes, New Orleans; Joseph Magnin, San Francisco; Neiman-Marcus, Dallas; and J. W. Robinson's, Los Angeles.

"Cover Girl
is a blessing...
a glamorous make-up
that's actually
good for my skin"

Says lovely cover girl, Sondra Peterson



At last! A Cover Girl complexion... so natural you can't believe it's make-up!

New Cover Girl covers so naturally, yet so completely. And it's medicated and antiseptic—actually helps *improve* your complexion. Unlike many make-ups that do nothing for your skin (often aggravate skin problems) Cover Girl is medicated—the glamour make-up that's *good* for your skin.

Smooth on fragrant Cover Girl liquid every morning . . . it's so light and lovely on your face, you'd hardly guess it's there. Touch up with the pressed powder all day. It's antiseptic to fight germs on your puff—actually helps prevent skin problems. No wonder it's the make-up of beautiful cover girls!



Glamorous shades, beautiful compacts.
Now face powder, too. $1.50 *each plus tax.*

NEW Cover Girl *MEDICATED MAKE-UP BY NOXZEMA*

©1962 THE NOXZEMA CHEMICAL COMPANY OWNERS OF THE TRADEMARK NAME—COVER GIRL



All white; and p.nk or b ue f.ecked w.th white; white with gold. Sizes S, M, L. Sweater top, about $35; skirt, about $20. Knits shown: "Orlon Sayelle"* acrylic, "Orlon"* acrylic, "Orlon Cantrece"* acrylic.

Have you discovered the new thoroughbred sweater?

You must. It has blended in its knit "Orlon Sayelle"* acrylic, and all that is proud and beautiful is yours now with this precious new fiber. Beauty and touch that are pure, natural, thoroughbred through and through. Fashion that is not just gratifying to see, but satisfying to wear. All this is yours—when you discover the new thoroughbred knit with "Orlon Sayelle" in the blend. Here, for example, is LEE HERMAN'S knit nonpareil—perfection in two parts and ready for discovery at I. Magnin, California & Seattle; Neiman-Marcus, Dallas & Houston; L. S. Ayres & Co., Indianapolis; Woolf Bros., Kansas City; and at Goldwater's, Phoenix.

*"ORLON SAYELLE" IS DU PONT'S REGISTERED TRADEMARK FOR ITS BI-COMPONENT ACRYLIC FIBER, "ORLON" FOR ITS ACRYLIC FIBER, "ORLON CANTRECE" FOR ITS FILAMENT ACRYLIC YARN. DU PONT MAKES FIBERS, NOT THE FASHIONS SHOWN.

"ORLON SAYELLE"®
BI-COMPONENT ACRYLIC FIBER

throw away your ordinary bra...

new <u>seamless</u> "san'seams" is here





Here's the perfect bra to wear under your latest fashions... San'Seams... the seamless bra. No puckering, no irritation, no show-through, because San'Seams is pre-shaped in soft lace without a single seam in the cup. San'Seams is guaranteed to keep its perfect shape after endless washings. Off-the-shoulder lace contour with cup framed in Airlon® for added uplift $5.95. Other seamless styles, from $3.95. 32 to 36, A, B & C cups.

san'seams (NO SEAMS)

by Youthcraft®

Youthcraft bras and girdles are featured at these stores and their branches: NEW YORK: B. Altman, Bloomingdales; AUSTIN: Snyders-Chenards; BALTIMORE: Hutzler's; BIRMINGHAM: Loveman's; CHARLOTTE: J. B. Ivey; CHICAGO: Chas. A. Stevens; CINCINNATI: Shillito's; COLUMBIA: Kohn's; DALLAS: Volk Bros.; DENVER: Denver Dry Goods; DULUTH: Wahl's; GRAND RAPIDS: Paul Steketee; HOUSTON: Sakowitz; INDIANAPOLIS: H. P. Wasson; JACKSONVILLE: May-Cohen; LOS ANGELES: Broadway Dept. Stores; LOUISVILLE: Stewarts Dry Goods; MEMPHIS: Goldsmith's; NASHVILLE: Cain Sloan; NEW ORLEANS: Gus Mayer; NEWARK: Bamberger's; NEWPORT NEWS: Nachman's; PHILADELPHIA: Strawbridge & Clothier; RALEIGH: Hudson-Belk; SALT LAKE CITY: Auerbachs; SAN ANTONIO: Frost Bros.; SAN FRANCISCO: Emporium; SOUTH BEND: Robertson Bros.; SPOKANE: The Crescent; WASHINGTON, D. C.: Woodward & Lothrop; WINSTON-SALEM: Anchor Co.; **or write: Youthcraft Creations, Inc., 200 Madison Avenue, New York 16, New York.**

Nina Ricci
presents
the Total look



The House of Nina Ricci in Paris has acquired its world-wide reputation by devoting itself completely to the creation of harmonious new fashion. Animated by Nina Ricci's great designer, Jules Francois Crahay, a talented staff creates today the great fashions of tomorrow. Behind this great fashion is the philosophy that has guided the House of Ricci in dressing elegant women all over the world, a philosophy that has made Ricci one of the most celebrated maison de couture in the world. It comes from seeing fashion in silhouettes complete from head to toe. Now it turns to designing this complete look for the elegant and young American woman. Nina Ricci introduces Mademoiselle Ricci... fashions in clothes, hats, jewelry, especially created each season in Paris and made in America for you. Nina Ricci has created Mademoiselle Ricci, an exclusive collection of young and vibrant coats, suits and dresses. Nina Ricci has also designed a collection of jewelry and hats to harmonize and complement, then finally suggests its famous fragrance, L'Air du Temps, as the personification of Mademoiselle Ricci. The result is fashion... living in harmony with all its parts and the lives of the women who wear it. It comes to life on the following pages...

this is Mademoiselle Ricci



Perfect beginning for the total look...and just one from the large collection available to you. Each season you'll find this kind of young fashion originality in coats, suits and dresses created in Paris and made in America...all bearing the Mademoiselle Ricci label. All with unmistakable French joie molded to the American way of life. White linen costume banded in sharp pink. Sizes 6 to 16. About $110. Available at fine stores all over America.

this is Nina Ricci jewelry



This small group from the bewitching collection of Nina Ricci jewelry has been especially created for Mademoiselle Ricci with consummate care to harmonize perfectly with your Mademoiselle Ricci wardrobe. Each one, a little gem on its own . . . yet ready to slip in perfectly with others in the collection. From $5 to $30 plus taxes.

this is L'Air du Temps

by Nina Ricci

To Ricci the scent of perfume, the effect of colors, the line of clothes are part of the total fashion look. The function of the fragrance, like the fashion, to heighten the individuality of the wearer. Here, underlying the fashion and giving it its air of distinction... the spirit of Mademoiselle Ricci, captured in sparkling L'Air du Temps, elegant in its famous Lalique crystal flacon. Parfum — $75 to $8.50. Eau de Toilette — $20 to $2.50. Purse Spray—$6.50. Spray—$5.50 All prices plus tax.

Look into a new kind of bra.

This is Promise Bra. No other bra is like it, and the secret lies behind the lace.

Unique Biabands® on the inside adjust automatically and individually to give you a perfect princess silhouette on the outside.

Are you small or average? Biabands make the most of you without a bit of padding.

Is yours a fuller figure? Biabands separate and minimize without an inch of wiring.

What are Biabands? They're shape-making panels of sheer elastic, criss-crossing on the bias within each cup, to round and control curves, yet give in motion. And that's a Promise.



new Promise Bra by Poirette

Shown: Promise Bandeau, in nylon Alencon lace, 5.95; in cotton-and-Dacron, 5.00.

Promise Cutaway, Three-Quarters and Long Lines from 7.50. By the creators of Promise high-waist girdles.

Poirette Corsets, Inc., 136 Madison Avenue, NYC



the
petticoat
that
divides
÷
to
multiply
fashion
and
freedom

As fluid in silhouette as a petticoat —"Pettipets" walk . . . run . . . dance . . . sit . . . stride with the ease of pants. But they're fuller, freer, more feminine than pants could ever be! Ingenious in printed nylon tricot, lace and fringe-edged. Red and white or black and white. Small and medium in short and average lengths. 6.00 at fine stores everywhere.

pettipets
by
Seamprufe

SEAMPRUFE LINGERIE, INC., 412 FIFTH AVENUE, NEW YORK 18, N.Y.

"for the woman who wants
to look as young as she can for
as long as she can."



Introducing
PRIVILEGE
The fluid night treatment supreme.

This is Privilege—bursting with vital oils, moisturizers, and Viacel, the "very breath of life" for dry, under-privileged skins. No cream can give your skin more of what it needs most... to look younger, longer.

2 ounces - 9 dollars. price plus tax

John Robert Powers

sold only at fine department and specialty stores

© JOHN ROBERT POWERS PRODUCTS CO., INC. 1962

Perfume for Mademoiselle Ricci


GRIGSBY

Completing the Mademoiselle Ricci picture, or, rather, pictures —some are shown on pages 112-115 and page 53— the perfume, Nina Ricci's L'Air du Temps. The Mademoiselle Ricci perfume has been admired for years, but worth noting now is the fact that this fragrance is light, uncomplicated, exactly right for spring and summer. It's floral with an undertone of spice; in spite of its lightness, a definite scent. In Spray cologne; and for baths: L'Air du Temps soap, bath oil, and bath powder.

VOGUE PATTERNS

(Other views, sizes, yardages of the Pattern shown on pages 122-123)

1142

Above, two views of Vogue Pattern 1142 (sizes 10 to 20), designed by Pierre Cardin. To make the suit in size 14, you'll need 3¼ yards of 45-inch fabric without nap. Lining for the collarless, semi-fitted jacket requires 1⅜ yards of 39-inch fabric without nap. Price: $3.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, P.O. BOX 549, ALTOONA, PENNA.; AND IN CANADA, AT P.O. BOX 4042, TERMINAL A, TORONTO 1, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: California and Pennsylvania residents please add sales tax. Patterns will be sent first-class mail. Please add 10¢ for each pattern ordered.

Vodka 80 Proof. Distilled from 100% Grain. Gilbey's Distilled London Dry Gin. 90 Proof. 100% Grain Neutral Spirits. W. & A. Gilbey, Ltd., Cin., O. Distr. by National Distillers Prod. Co.



Smart, smooth, spirited...

Gilbey's Vodka

by the makers of Gilbey's Gin



Gilbey's Vodka dramatizes flavor, not with taste of its own, but with smart, smooth, undetectable spirit. This real difference is why the people who discovered vodka are now asking for Gilbey's more and more. Sensibly priced, too.

***BLOODY MARY**—Shake together 1½ ozs. Gilbey's Vodka and 3 ozs. well-chilled tomato juice. Add dashes of lemon juice, Tabasco, Worcestershire, salt or pepper if desired.*



"LYCRA"® SPANDEX FIBER HITS THE BEACH

—and you're free, free, free, free in Catalina's full-fashioned striped swimmer—supple as a second skin because it's controlled by "Lycra"

Shades of sunshine! A slice of suit that fits like skin and feels the same. All because of "Lycra", the spandex fiber that makes swimsuits so soft and supple, combines phenomenal comfort with phenomenal control. Oh, the mold and hold of "Lycra". What freedom! What fashion! Get into "Lycra". Quick! Quick! In lemon, orange, lime/sky blue, white/black. 10-16. About $26. May-D.& F., Denver; Burdine's, Miami; Best & Co., Fifth Ave., New York and branches; Stix, Baer & Fuller, St. Louis; Frederick & Nelson, Seattle; The Hecht Co., Washington, D.C.

SUIT SHOWN: 75 DU PONT NYLON, 25 "LYCRA"* SPANDEX

*"LYCRA" IS DU PONT'S REGISTERED TRADEMARK FOR ITS SPANDEX FIBER. DU PONT MAKES FIBERS, NOT THE FABRIC OR FASHION SHOWN HERE.



This Chatham blanket weighs less than a bouquet of roses . . . and it's just as beautiful. Chatham hand-screens subtle roses on a lightweight blanket that's extremely practical for air-conditioned bedrooms or cool summer nights. See "Rose Reverie" at your store, in pink, yellow or blue. 72 x 90, under $5.

PRICED HIGHER IN THE WEST

CHATHAM MANUFACTURING COMPANY, ELKIN, NORTH CAROLINA

Chatham Blankets

Von Roulette

because

you love

nice things



Picture of Cone's stretch denim. Be great if it were a *motion* picture.

Why?

Because the best thing about this new fabric is the way it moves. Easily.

Comfortably.

No matter how tight your pants are; no matter how close the shoulders of your jacket fit; no matter how skinny you like your skirts. And a little girl can scrunch herself into a knot; she can do it a hundred times; her denims won't grow knees of their own, because the stretch in stretch denim is *controlled.*

Stretch denim is Cone's extraordinary new construction of cotton and stretch nylon...quality Chemstrand® nylon.

It's washable. Bright.

And as we say, *comfortable.*

We can't prove that last one here. But *you* can at any good fashion store.

CHEMSTRAND NYLON
CHEMSTRAND

Chemstrand Corporation, New York 1, makes the Chemstrand® nylon. The stretch denim by **Cone Mills.**



COTTON IS A NATURAL

You're always fashion-right in 100% easy-care Cotton. Cotton keeps you looking crisp and trim, smooth and chic. And Cotton loves to go places. Shrugs off soiling and abuse every step of the way. It's cool, it's comfortable, it's colorful . . . makes you feel Cotton-soft and feminine . . . yet can't be surpassed for long wear. You're carefree and at ease in any fashion picture in Cotton. Any place or hour, it's a natural.
National Cotton Council/Memphis/New York/Los Angeles.

100% COTTON SUIT BY HARRY FRECHTEL



Purser Puckle and passenger get acquainted. P&O-Orient's British pursers have made service one of the arts. Photograph by Tom Hollyman.

How to explore the last unspoiled lands in the world on P&O-Orient Lines—for as little as $17 a day

Why not run away to sea—and actually save money? It costs you less a day to see faraway ports and exotic places on one of these great ocean liners than you'd pay in a resort hotel. You'll be soothed and restored by sunny skies, calm seas and friendly British service. For details, mail coupon below.

WHO says sea voyages are expensive? Your fare to the Orient, South Pacific, Europe—or round the world—starts at just $17 a day on P&O-Orient Lines. Complete with meals and entertainment. Genial British service included. Sunny skies *gratis*. Calm seas free of charge.

Now tot up what you paid on your last land-locked vacation. The rate just for your room was probably $12 to $25 a day. *Plus* meals, tips, travel, entertainment. Daily tab—from $30 *up*. Just to stay home.

First plot your course

Look at the map below. It shows P&O-Orient's ports of call in *six* continents.

Why not leave winter behind you—by taking a seagoing holiday in the breeze-soothed South Pacific? The fare to Hawaii, Fiji, New Zealand and Australia and back runs from $740 to $3556. Or sail to Japan, Hong Kong and Manila. Round-trip to Japan and Hong Kong cost? From just $796 to $3708.

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MADEMOISELLE RICCI

Preview of Mademoiselle Ricci, the new collection of head-to-hem looks designed especially for young Americans by Jules François Crahay of Nina Ricci. Two of these detailed clothes-plans are on view on pages 112-115. A third here, above and below. The high-waisted, flaring coat buttons to the side, goes on over a spring day dress, or, for the Mademoiselle Ricci made-for-each-other effect, this skirt that matches the coat—same fabric, same flare—with a black crêpe overblouse. All by Cole-Mort, the coat and skirt of black and brown checked rayon-and-cotton. About $120. Wide-brimmed black straw hat by Madcaps. Everything at Lord & Taylor; Chas. A. Stevens; Neiman-Marcus.



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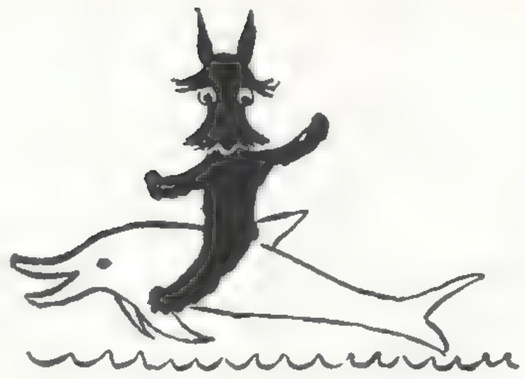


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SHOP

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Bermuda—with its beautiful, uncrowded beaches and unlimited languor—is an island to consider for an off-season (now until November) vacation. The weather is warmer, the hotel prices are lower, and there's more going on than in the technically "on" winter season. And the shopping is always good. Most of the shops are in Hamilton, but interesting ones turn up in other parishes. Besides the traditional good buys picked up by travellers to Bermuda, there are some un-obvious bargains: Austrian and Italian sportswear (Pucci shirts and pants at refreshing prices), French handbags, handmade British ties and scarfs. Made to order: sports clothes and cedar-topped handbags, perhaps in silk to match a dress. American money can be spent as is, need not be changed into pounds; $100-worth may be taken out, and presents valued at less than $10 sent out of the country duty-free.



HOUND

Bermuda

In spite of its proximity to the United States, and its palm trees, the island has a definite, pleasantly British atmosphere. Daylife centres around sailing, headquartered at the Royal Yacht Club, the Salt Kettle



Sailing and Planing Club at Glencoe, and the Palmetto Bay Sailing and Gliding Club in Harrington Sound. During International Race Week, April 30-May 5, five classes of sailboats compete. Starter of the summer season every other year is the Bermuda Ocean Yacht Race from Newport to Bermuda in June—1962 is a Bermuda Race year. Sunfish and Sailfish racing has an enormous following among visitors and islanders. At Pompano Beach and at Gibbet Beach, the skin-diving and aqualung diving are good. Lessons in both, undersea tours of the reefs and marine gardens are available. Some local shops specialize in aqualung equipment.



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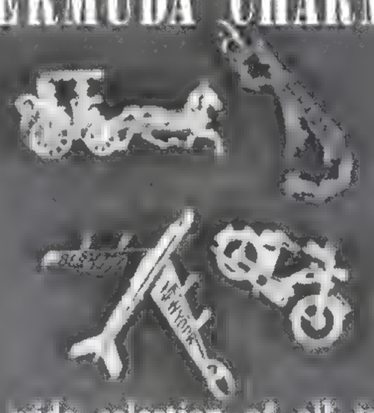


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CÉCILE
Hamilton, Bermuda

SHOP

Off-the-beach interests in Bermuda are, mainly, tennis—there are courts at several of the hotels—and golf at the Mid-Ocean Club, Riddell's Bay Golf and Country Club, and three hotel courses. Athletic endeavour is unrequired however; a rest-vacation based



on uninterrupted loafing is entirely possible. Of Bermuda nightlife there is more than there used to be. Besides dancing every night and steel band entertainment some nights at most of the hotels, and the native Gombay Dancers at Harmony Hall, there are two nightclubs: the Portuguese El Matador, built in an old stone quarry, and given to Spanish and Portuguese Flamenco singing; The Forty Thieves Nightclub, opened last month, with floor shows starring imported "names."

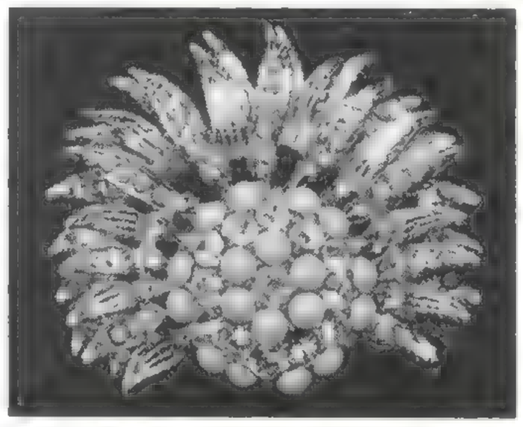
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HOUND



EVELYN MARCIL

Summer coiffure planned for easy maintenance. It's long on top, combed for soft, back-building height; cropped short at the back. Michel of Paris, 11 West 56th St., N. Y. 19.



Sunburst pin to wear after five with a pale crêpe dress: rhinestones and turquoise-coloured stones on gilt; 2″ diameter. $5.80 inc. tax ppd. Stephanie's Creations, Box 101, Fair Haven, New Jersey.



Middyish cardigan, bound in navy blue, with a navy-blue skirt (it might also top pants). Of double-knitted merino wool jersey; also in white with green, light blue, coral, or beige. By Maroglen; 8 to 18, $45. Khandur, 26 Thornton St., Brooklyn 6, N. Y.



Pottery birdcage, handpainted, made in Italy—copied from an 18th-century French design. Pink or blue on white; 21″ high, $69. By Meiselman Imports, at Berger Interiors, 678 Central Avenue. Highland Park, Illinois. In the cage: orange weaver birds; can be sent Air Express —live delivery guaranteed. $15 pair ($10 male, $5 female). Lexington Pet Center, 786 Lexington Ave., N. Y. 21.

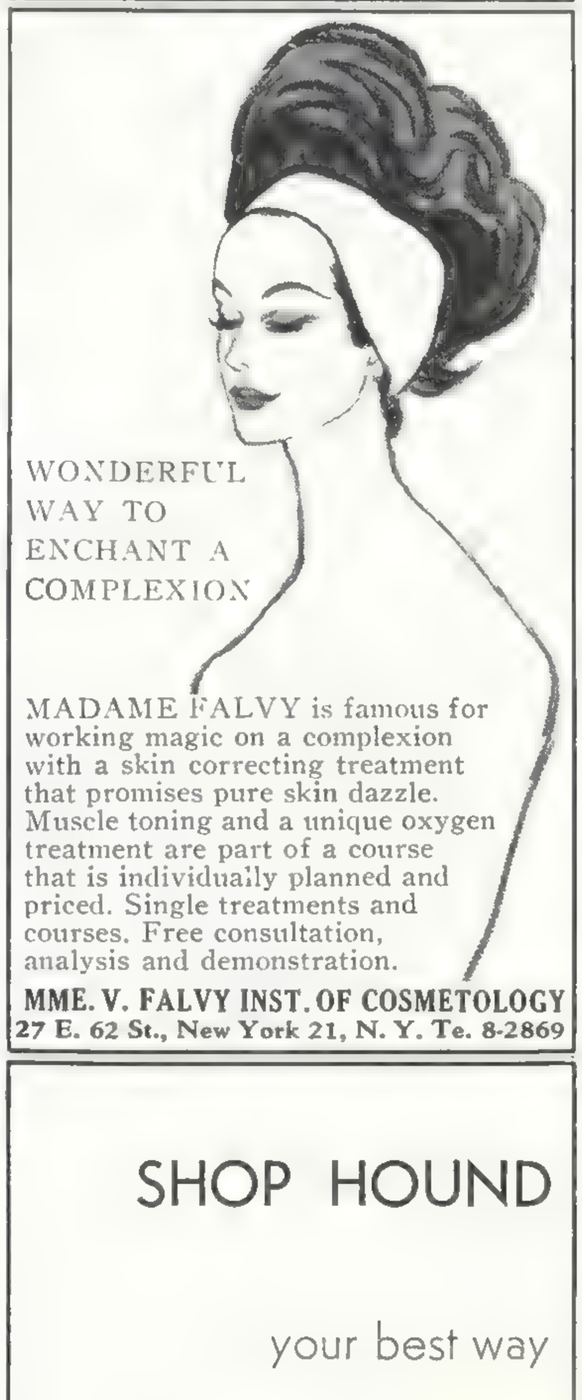
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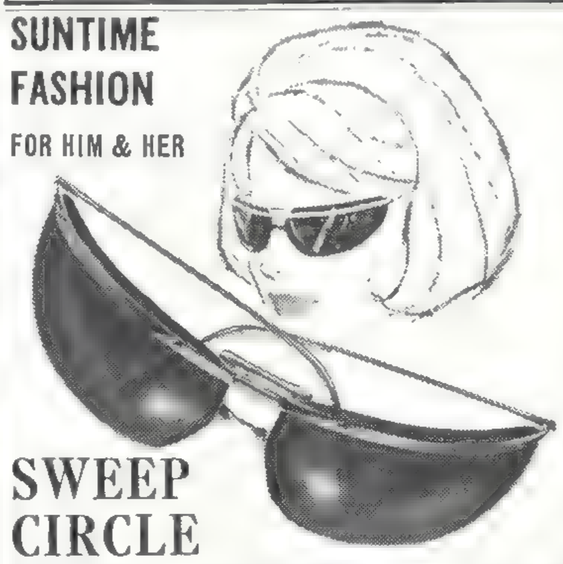
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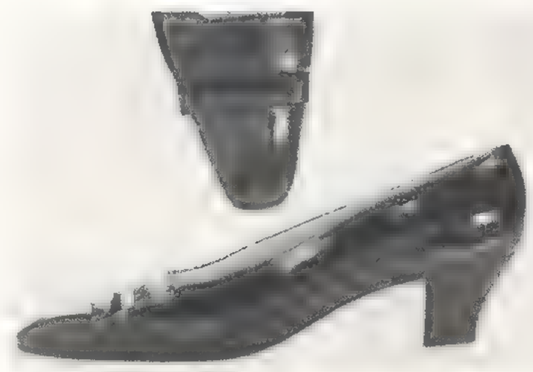
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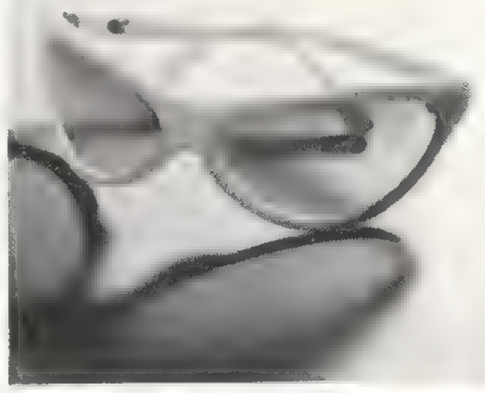
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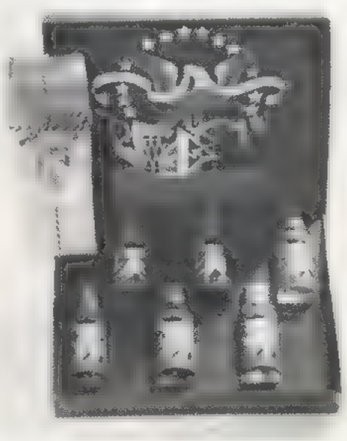


From Italy, one of spring's great little suit shoes—patent leather on a stacked leather heel. Black, beige, red, or navy blue; 5 to 10, AAA to B; $46.35 ppd. Eugenia of Florence, 685 Madison Ave., N. Y. 21.





Wraparound sun-shield: these curved glasses. Unbreakable lenses, tortoise-shell, black, or white frames. $6.50 ppd. Charles of the Ritz Boutique, 461 Park Ave., N. Y. 22.

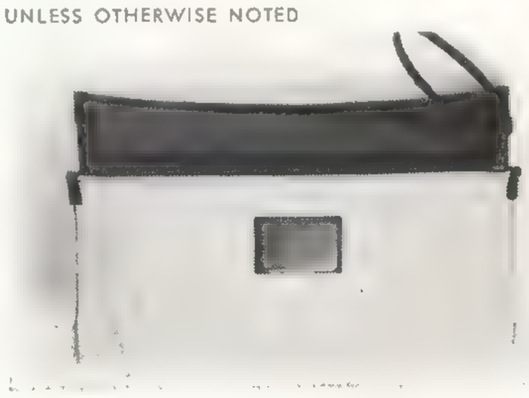


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From Hong Kong, a Dynasty silk blouse printed in blue and green; also other colours; 8 to 16, $25 ppd. Double-knitted wool pants from Germany: black, royal-blue, curry, other shades; 8 to 16, $26.95 ppd. William Coppola, 250 Worth Ave., Palm Beach.

Country handbag that unfolds to almost duffel bag size (16″ x 15″). Of sailcloth—ecru outside, with red, olive green, blue, or orange inside. $8.95 inc. tax ppd. Abe Silver, 1650 Broadway, N. Y. 19.

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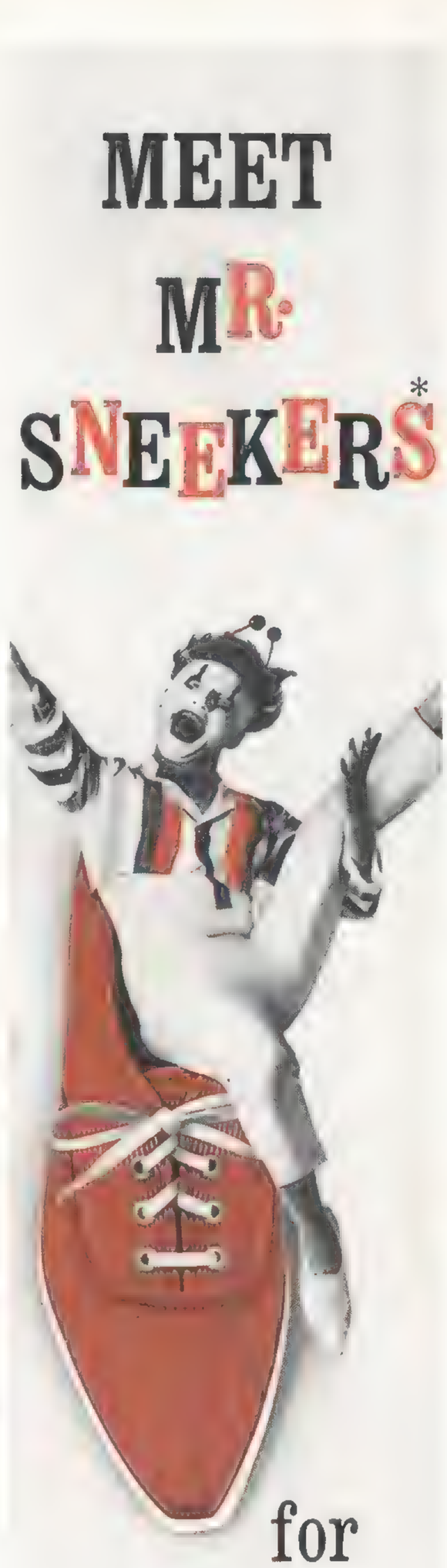
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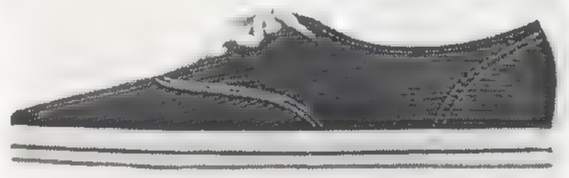
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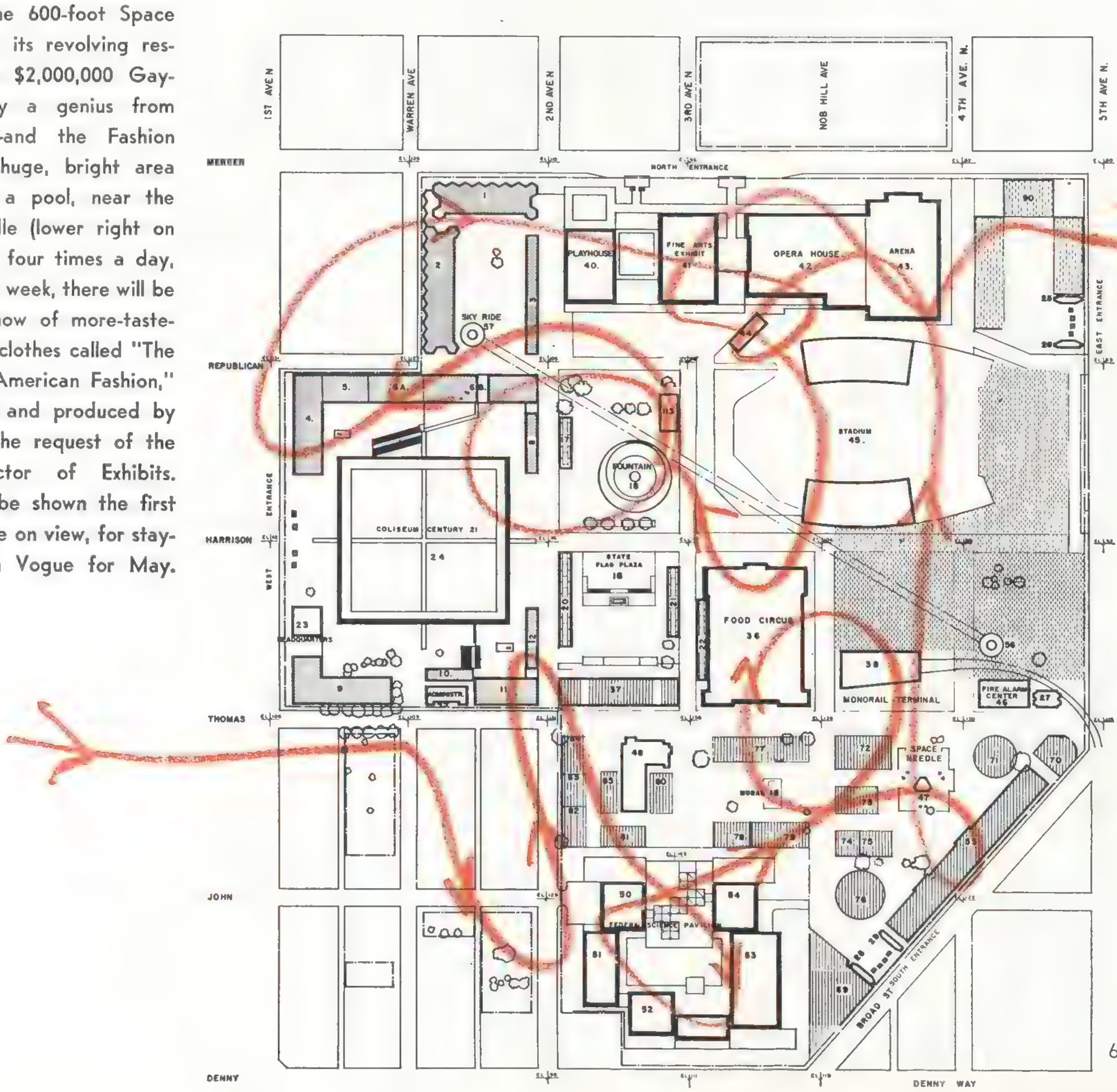
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VOGUE

April 15, 1962

VOGUE'S EYE VIEW: GOING TO THE FAIR

Where the action is this summer—the 74-acre tract of land mapped at the right. It's the site of the Century 21 Exposition, the great, genial, multi-million-dollar, seven-years-in-the-making World's Fair that opens in Seattle on April 21. Before it closes on October 21, an estimated 10,000,000 fairgoers will follow the crayonned line (or one like it) through the Fair's marvels: the Spacearium, the great Science Pavilion, the national pavilions of at least 35 foreign countries, the 600-foot Space Needle with its revolving restaurant, the $2,000,000 Gayway run by a genius from Disneyland—and the Fashion Pavilion, a huge, bright area centred by a pool, near the Space Needle (lower right on map). Here, four times a day, seven days a week, there will be a fashion show of more-taste-than-money clothes called "The Miracle of American Fashion," coordinated and produced by Vogue, at the request of the Fair's Director of Exhibits. Clothes to be shown the first month will be on view, for stay-at-homes, in Vogue for May.





WHAT TO SPEND A FORTUNE ON



There is nothing very special about saving money; all it takes is money. Spending it is trickier: show us a woman who spends well—with wit, with wisdom, and with relish—and we'll show you a cloudless disposition, an unfurrowed brow, and a superior digestion; a monument, in fact, to savoir vivre. The fictional heroine living it up on these ten pages—a charmer of unguessable years and unfathomable millions—is, in the photograph at left, cashing in on an early promissory note made payable to self: sole dibs on the very best hairdresser that money can buy. Kenneth (the captive hero in this story) is the wish-fulfillment money bought—presumably while Lilly Daché and a legion of Kenneth fans were looking the other way. Her combing-out dress is long white crêpe, wrapped, sashed, and up to its elbows in coq feathers and, realist that she is, her reading matter consists of the latest quotations—flashed from the Street via her own ticker tape machine.

Feathered, floor-length at-home dress by Christian Dior-New York, of white silk crêpe, wrapped and sashed. This, to order at Hattie Carnegie; Vandervoort's. Table and chair from Soupçon. The ticker tape machine is from Hammacher-Schlemmer.

BERT STERN

WHAT TO SPEND A FORTUNE ON: Nothing diffident about Vogue's leading lady: she rattles around town in a silver-grey Rolls—and keeps the Bentley for football games. Her chauffeur, Robert Preston, if you please, is a whizz at the wheel; just for the fun of it, he's driven across the country—L. A. to N. Y.—forty times. He is, in addition, something of a wheel himself in both places (this is a woman who invariably gets quite a bit more than her money's worth), having just put his Broadway smash, "The Music Man," on film. (Incidentally, while it's perfectly true that men leap at the chance to please her, Mr. Preston did not raise that luxuriant moustache to oblige our heroine. It was grown to oblige the producer of "How the West Was Won," another new movie in which Robert Preston stars, and in which as it apparently turned out—Hollywood producers being as whimsical a breed as Vogue heroines—he appears clean-shaven throughout.)

BERT STERN




IR

WHAT TO SPEND A FORTUNE ON: Fine-boned, she has her own jazz band—rolled into one, of course, but the one is Gerry Mulligan, who not only blows one of the hottest baritone saxes in the cool world, but also has a jazz band of his own. (Mr. Mulligan's, however, consists of fourteen men; in jazz circles, this is an army.) Gifted as she is with a majestic sense of the appropriate, our mythical jazz buff prefers, for small musicales, riffly white organdie and throes of white fur. Cool.

Flounced white silk organdie trousers and jacket by Sarff-Zumpano. The costume, at Henri Bendel; Neiman-Marcus; Bullock's-Wilshire. The long-hair, a white Tyrolean lamb rug. This, from Fauve.

BERT STERN



WHAT TO SPEND A FORTUNE ON continued

In the sort of life she leads, it hardly seems extraordinary that the vin ordinaire that appears on our dream girl's table is a Château Lafite-Rothschild 1914; or that the man sharing it is an international heartthrob. He is Walter Chiari, the Italian actor whose most recent appearance was in "The Gay Life" land whose only regret at this moment is that there wasn't a drop of Lafitė 1890 to be had; as it is, he was fortunate to find the 1914—there are, after all, only twelve bottles in the country. This girl was born lucky!.

Black silk chiffon scarf, with silk organza flounce, by Bersoie. At Bonwit Teller. The wineglasses are from Baccarat. Verdura pearls and diamonds.



BERT STERN



WHAT TO SPEND A FORTUNE ON: She collects small things—small, expensive things. She can afford to: in this household, nothing but love and money (and, by some mysterious alchemy, a windfall of all two-year-olds). Let everybody else run on about how it won't buy happiness, she knows in her bones—and a handsome set of bones they are, too—that money is the honey that defrays the cost. Where Gesell hems, where Ilg haws, where Spock fears to tread, our girl moves boldly: she has the wit and the where-withal to grasp the fact that what babies <u>really</u> cry for is a mother who looks like a million bucks.

Thin black wool evening dress, by Norman Norell: Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. Diamonds, from Harry Winston. Coiffures, these ten pages: Kenneth of Lilly Daché.

BERT STERN





FOUR FAMOUSLY WELL-DRESSED WOMEN DISCUSS THEIR OWN RARE CLOTHES MISTAKES

When is a mistake? . . . For some women a single cool glance from a total stranger can be the kiss of death for an unfortunate clothes-choice. On the other hand, a mild display of approval from a husband who is normally a monolith of calm and unimpressionability or a hasty but convincing "my dear it's divine" from a woman-to-be-trusted often establishes forever the reassurance that makes a dress a success.

With almost every woman—and the famously chic are rarely exceptions—the trickiest hurdle to clear is pleasing four tastes: her own, her dressmaker's, her husband's, and the special opinion—sometimes withering, sometimes reassuring—of other women. Usually, one other woman, a close friend with definite critical faculty about fashion. The real mistakes, though, happen mainly when the woman herself departs from the basic rule of chic, "know yourself." Taking a chance on the sudden notion that a once disastrous colour may be enchanting because she's attained "glamourous thirty" or changed her hair colour usually leads to egregious error. So does insistence that fabrics or important lines be changed from the original models. Sometimes, carried away with envy—or, more properly, with genuine admiration—a woman will order a dress that is sensational on a friend whose face, figure, and spirit respond to its ambiance; basic maxims are thrown to the cutting room floor, but when the dress is finished, the result is often crashingly disappointing. One woman's great look is another woman's dowd; blazing prints, spangles, skinny fishtailed evening dresses are apt to be the prerogative of a special few, and to attempt what is personally unbecoming is roughly comparable to cultivating strawberries in blizzard season. What follows here: the clothes confessions of four enchantingly well-dressed women, all of whom admit to occasional agonizing mistakes.

Mrs. G., a precisionist, makes a careful list each season of clothes she will need. Planning is her strong point, and she blames most of her mistakes on extra purchases she made in a rush of enthusiasm without concentration. When she buys in Paris at the great couture houses, she knows, basically, that she must keep in mind the fact that French clothes are shown on the tiniest mannequins, and she is unable to try on the model sizes to get a proper idea of how they will suit her figure, which is, incidentally, just fine. Changing fabrics is another pitfall; once she was especially taken by a Dior (Continued on page 141)

No mistake: Even small changes in the Chanel look (right) have a way of making news (this year's news, worn here by Mrs. Patrick Guinness). The famous Chanel suit is a little narrower now; the jacket is more apt to have a collar and lapels. And Chanel translates it with marvellous new colour-splicings. Here, a silk suit with slender pin-tucked jacket, in night-sky blue crossed (in the blouse, the jacket lining) with clover-pink and yellow. The suit, imported and copied in America at Saks Fifth Avenue. Chanel's bracelet. A clover-pink lipstick.

WILLIAM KLEIN







SUMMER GALA:
THE LONG COTTON EVENING DRESS

New evening allure in cotton—a bare, pure dress line that suits exactly the wild tangle of blooms in the fabric. No flummery about its elegance—sleeveless, definitely waisted, a dipped-low neckline, the skirt slim in front, slightly flared at the back. The stole has a long sweep, big flouncy ruffles at both ends. The look here is a worldly one, the coiffure and make-up out of Egypt, the jewellery inspired by East Indian designs—earrings and great carved ring of emeralds and diamonds. Adele Simpson design, about $225, at Saks Fifth Avenue; C. Crawford Hollidge; Dayton's; Harzfeld's. Earrings, ring, by Van Cleef & Arpels. Lipstick, Pink Carnival, a new summer pink in Helena Rubinstein's pencil-thin Fashion Stick.





THE COTTON OTTOMAN COAT WITH THE BLACK CRÊPE DRESS

One of the freshest things that could happen to a coat this season is to be made of cotton ottoman in an unmuddled clear colour. Ravishing thing to happen to a woman—to own one, to wear it day or night without a fashion qualm. Here and on the next pages, ottoman coats shown with late-day-into-evening black dresses. (These coats, cotton plus Dacron for extra stamina.) *Far left:* Ripe-yellow cotton coat, full bodied as to colour and shape—no need for buttons, the collar standing up as soft and sure as a row of early crocuses. Of Dacron and cotton (Galey & Lord fabric); about $110. *Near left:* Kumquat-orange coat, short on sleeves, bare at the neck, a brief good look. Made of Dacron and cotton (Galey & Lord fabric); about $125. *Right:* Turn-about chic in a bolero with an open face back—over a black crêpe dress of Celanese acetate and Enka rayon. About $70. All by Estevez at Miss Bergdorf of Bergdorf Goodman; Hovland-Swanson; Neiman-Marcus.



THE CRÊPE DRESS, OTTOMAN COAT continued

A little-evening coat and dress, both headed for big fashion success with long-run possibilities—from right this minute, on through October. *Right:* For daytime or evening life, with dresses added to taste—a coat of deep-water blue ottoman of cotton and rayon. This, with easy straightness, vertical collar, a crisp detail of shoulder pleats. About $160. *Left:* Slim, soft black crêpe sheath with deeply bared V-neck, a short capelet that's almost sleeves. Of Celanese acetate and Enka rayon; about $70. Coat and dress, both by Estevez. At Julius Garfinckel; Gus Mayer; Carol & Mary, Honolulu. Dress only, at Lord & Taylor.





Sophie's day looks — coats in control

The woman-shaped shape (left) is the news now but it's a long-time Sophie signature. Here, her town coat of brown wool curving into a sleek, small waist. Lined with silk printed in bronze, brown, pink, and citrus green; worn with a dress of the same. Loopy white wool coat (right) with a nap as thick as sable. With it, a small-waisted dress — woolly white dirndl skirt, pale-blue silk jersey top. Both by Sophie, to order at Saks Fifth Avenue. Blue beret by Tatiana at Saks Fifth Avenue.

PENN



PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . Blocs and counter-blocs at the United Nations which has become in the phrase of the British writer, Herbert Nicholas, "Indispensable before it has become effective." . . . The sudden hold at New York parties of the match game, played in the French movie, *Last Year at Marienbad,* in which two players with sixteen matchsticks try to stick the opponent with one final match. . . . London's legal chemin de fer clubs, especially John Mills's Les Ambassadeurs, The Cercle, and Crockford's where everything is French but the money and many of the croupiers come from the casino at Le Touquet. . . . *Captain Newman, M.D.,* by Leo Rosten who has written a thoroughly funny book, with a thick underlay of truth.

PEOPLE ARE TALKING ABOUT . . . Small's, the Harlem night place where the dancing by the customers is often extraordinarily good and the jazz frequently the best in town. . . . *Grace and Favour,* the interesting, casual memoirs of Loelia, Duchess of Westminster, who has a trick of slipping acid into the gaiety of her gossip, sketches in public personalities in a few good sentences, and shows a full appreciation of the delights of masses of money, openly expressed; she enjoyed, quite understandably, the Duke's habit early in their life together of tucking big diamond presents into her handbag.

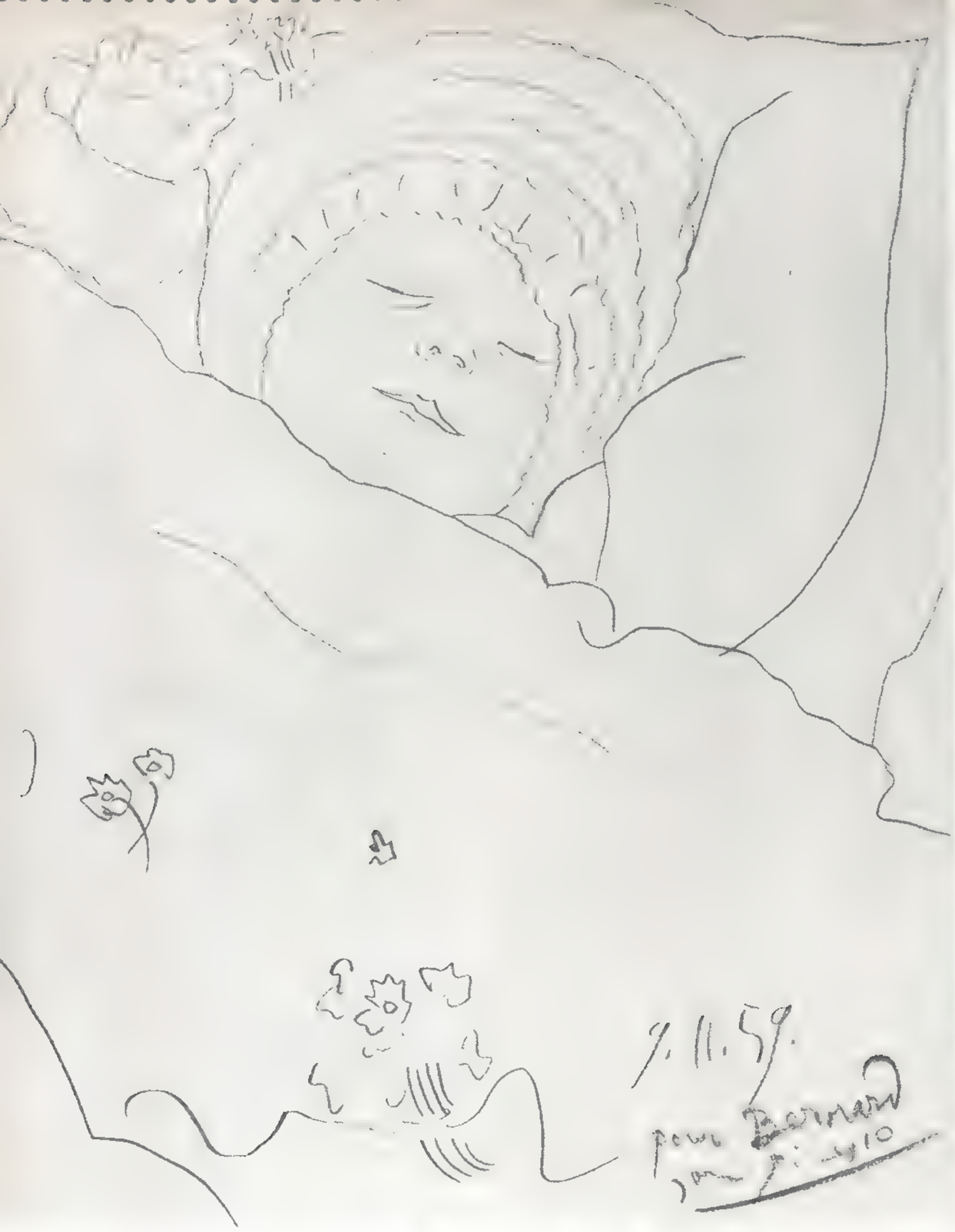
PEOPLE ARE TALKING ABOUT . . . The new spurt of gospel singing, given a jolt by the short run of *Black Nativity,* a Christmas song-play by Langston Hughes, off in June to the Spoleto Music Festival. . . . The Tele-Lecture, a special service by the Bell Telephone people who arrange two- or three-way discussions by long distance with famous professors or authors all over this country or abroad; Bell does this, for example, for college groups. . . . In Delhi, the restaurant Moti Mahal, which looks like a great red tent, and where the guests like, among other foods, buffalo milk ice cream wrapped in beaten silver leaf.

PEOPLE ARE TALKING ABOUT . . . The handsome, separate effects of three exhibitions at one time on New York's Fifty-seventh Street: Henry Moore's foreboding semi-human sculpture at Knoedler's, Willem de Kooning's new small lyrical landscapes plus some green crayon collages at Sidney Janis, and Balthus's magical, remote figures in his special Balthus light at the Pierre Matisse Gallery. . . . The way English slang jumps the ocean—the word twee, meaning the essence of absurdity as in "Kopit is very twee" for his off-Broadway comedy, *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad.* . . . The new movie, *Through a Glass Darkly,* another adventure into insanity, this time by Ingmar Bergman whose schizophrenic heroine, played by Harriet Andersson, has a vision of God which turns out to be a stoney-eyed spider.

PEOPLE ARE TALKING ABOUT . . . "White-on-White," a straightforward, simple, often amusing, head-on column by a young white woman, Gertrude Wilson, who freely and ruthlessly discusses Negro prejudices, white attitudes, and their effects in the famous Negro weekly, *The Amsterdam News.* . . . In Paris, F. Scott Fitzgerald who has been rediscovered to the pleasure of a variety of French publishers, each of whom at one point did a Fitzgerald novel. . . . The extraordinary delight by the young in the Bruce Channel recording of "Hey Baby," put out by a company that just calls itself Smash.

HORST BUCHHOLZ, who has a small, intense dark face like a small, very masculine cat, is a German actor who belongs to the non-hero group of movie actors. They play heavies in the guise of young boys, neurotically in need of the help they refuse. Nothing they do is heroic; the Mexicans would own the Alamo if its cause in films had depended on Buchholz, France's Belmondo, or Italy's Mastroianni. In his twenty-eight years Buchholz has made about twenty movies, including *Fanny* in which he was the runaway Marius; *One, Two, Three* in which he showed East German rebellion by marrying a sexy reactionary from Georgia; and now in *Nine Hours to Rama,* his newest movie, he assassinates Mahatma Gandhi. One of Europe's Common Market generation, he is married to a French actress, will live with her in Switzerland in a new house with their son who was born in California. He speaks English, French, German, and Italian and in any of these languages, this charming young man can play an irresistible cad.





PICASSO'S

A happy grandfather, Pablo Picasso, on one November day in 1959 watched his grandson, Bernard, son of Paolo, sleeping, cranky, amused; made these seven sketches, never reproduced before. He lent them to John Richardson, British art historian, who has written the catalogue for the unique and extraordinary celebration of Picasso's eightieth birthday by nine New York galleries, all simultaneously exhibiting Picasso's work from April 24 to May 12. Each of the galleries is concentrating on one period or one medium, showing many works never seen publicly before. The beneficiary, besides the public, the Public Education Association.





9.11.59.



9.11.59.

GRANDSON



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"SHIP OF FOOLS"

A NEW NOVEL BY KATHERINE ANNE PORTER. ATLANTIC-LITTLE, BROWN, $6.50

● BARBARA TUCHMAN in *The Guns of August* concentrates brilliantly only on what happened in August, 1914, to explain how the world slipped, by small miscalculations by many people, into World War I—miscalculations made only on the highest level—Field Marshals, two Kings, a President, a Czar, a Kaiser, Foreign Ministers. Soldiers were statistics. With her honed sense of history, her sideswiping wit for the revealing military detail, Mrs. Tuchman writes of the known plans. The French had their Plan 17, depending on "the irresistible march to the Rhine: its intention was inflexible: Attack! Otherwise its arrangements were flexible. A brief directive of five sentences, classified as secret, was all that was shown in common to the generals who were to carry out the plan, and they were not permitted to discuss it." The Germans had their Schlieffen Plan, depending on a violation of Belgium's neutrality, a move that would inevitably bring in the British, and forbade a two-front war. But on August 1, Kaiser Wilhelm had so mismanaged matters that he was faced with a two-front war, the Russians on the East, everyone on the West. "More cosmopolitan and more timid than the archetype Prussian, he had never actually wanted a general war. He wanted greater power, greater prestige, above all more authority in the world's affairs for Germany but he preferred to obtain them by frightening rather than by fighting other nations." The British had "a lovely looseness." On August 3, Edward Grey, the British Foreign Secretary, had to tell Parliament "how Britain was committed to support France by virtue of something that was not a commitment." Russia was committed but its readiness is shown in this excerpt.

The cohorts of Vladimir dominated a court that was living out its age of Nero, whose ladies enjoyed the thrills of afternoon séances with the unwashed Rasputin. But Russia also had its Democrats and Liberals of the Duma, its Bakunin the Nihilist, its Prince Kropotkin who became an anarchist, its "intelligentsia" of whom the Czar said, "How I detest that word! I wish I could order the Academy to strike it from the Russian dictionary," its Levins who agonized endlessly over their souls, socialism, and the soil, its Uncle Vanyas without hope, its particular quality that caused a British diplomat to conclude that "everyone in Russia was a little mad"—a quality called *le charme slav*, half nonchalance, half inefficiency, a kind of *fin de siècle* fecklessness that hung like a faint mist over the city on the Neva which the world knew as St. Petersburg and did not know was the Cherry Orchard.

Insofar as readiness for war was concerned, the regime was personified by its Minister for War, General Sukhomlinov, an artful, indolent, pleasure-loving, chubby little man in his sixties of whom his colleague, Foreign Minister Sazonov, said, "It was very difficult to make him work but to get him to tell the truth was well-nigh impossible." Having won the Cross of St. George as a dashing young cavalry officer in the war of 1877 against the Turks, Sukhomlinov believed that military knowledge acquired in that campaign was permanent truth. As Minister of War he scolded a meeting of Staff College instructors for interest in such "innovations" as the factor of firepower against the saber, lance, and the bayonet charge. . . .

● RICHARD HUGHES, who wrote the enduring *A High Wind in Jamaica*, has written *The Fox in the Attic*, a strong novel in which he cuts into two young cousins in 1923, one an English country gentleman, a solitary, intent on his personal problems—one would never know that anything was happening in England by what happens to Augustine. The other is a German, hidden in the attic of his family's Bavarian baroque castle, a secret believer in the brilliant future of Germany led by Hitler. Here, some of the family's first reactions to Hitler.

"*Adolf* . . ." his brother corrected him. "But not '*and* Adolf Hitler *too*'! As I'm trying to explain—only you will keep running in and out—little second-fiddle Hitler entirely stole the show! Ludendorff, today? Kahr?" he continued with ironical disdain, and snapped his fingers: "*Pfui!*—For months those two have both been stringing this Hitler along, each trying to use that empty brain and hypnotic tongue for his own ends: now Hitler has turned the tables!"

"It must all have been richly comic," someone remarked comfortably.

"But on the contrary!" Dr. Reinhold was palpably shocked. "How can I have conveyed to you any such idea?—No, it was deeply impressive!—*Macabre*, if you like: a mis-en-scène by Hieronymus Bosch: but in no way comic! . . .

"Silence, at first—a moment of utter silence! But the watch in Hitler's hand was fully as significant as his pistol. On the very stroke of eight-thirty—at the very moment he first pulled the trigger—the door burst open and in tumbled young Hermann Goering with a machine-gun squad! Steel helmets seemed to appear instantly out of nowhere: at every door, every window, all over the hall itself. And then Pandemonium broke loose! Shrieks and shouts, crashing furniture and smashing beer-jugs . . . punctuated by that short sharp ululation peculiar to women in expensive furs."

● EMLYN WILLIAMS, eminent as an actor, a director, and a playwright, has written *George*, a hearty, but fresh autobiography of his rough, sweet days as a pub-keeper's child in Wales, his climb to recognition at Oxford—"now what *is* your name?" and his dewy first looks at the London theatre. He has avoided all the mannerisms of an actor's autobiography, partly because he has seen himself rather as a knobby character in one of his own plays. He does it all through experienced, ripened eyes. Part of the book was first published in Vogue, February 15, 1962. The time of the excerpt below is 1925.

The London success of Tom Douglas and Tallulah Bankhead (she was playing, that night, at the Vaudeville in *The Creaking Chair*) was a phenomenon of the two-faced Twenties. The American accent was unknown and these had particularly attractive ones, with a timbre steeped as deep in sex as the human voice can go without drowning: both were born fondlings, beings of such allure that with no seeming effort it overflowed normal domains, and each ruled with authority a shadowy hinterland. The girl, twenty-two, husky-musky and with a face like an exquisite poisoned flower, was empowered not only to make strong husbands in the stalls moisten their lips behind a program, but to cause girls hanging from the gallery to writhe and intone her first name in a voodoo incantation. She radiated like a lazy Catherine wheel. The boy, twenty-one, slim as a reed, with a look of a vulnerable school-stripling, made every woman in the audience, the mothers and the childless, want to cradle that perplexed tousle of straw; but with his short nose and a wide soft mouth that seemed not to know its own potency, he cast a spell over his own sex, as often as not in unexpected quarters. On the dance floor at the Kit Kat, you would overhear white-tied Guards officers mutter down their partner's shingle, "That Yankee feller's a top-hole little actor, lump to the old throat, remarkable, been twice, taking a party Monday, know anybody knows him?"

THE BEST OF THE BEST

continued

● KATHERINE ANNE PORTER has been what is sometimes called, in a dusty phrase she would not like, a Writer's Writer. To read her is to be lost in her full, rich, intelligent, balanced perceptions; to read her, if one writes, is to be lost helplessly in envy. She writes from memory, accumulating notes which begin simply: "Remember." In her new novel, *Ship of Fools*, published this month, she brings that memory to a variety of recall far better than total: the plucking out of that piece of the puzzle which implies the whole. *Ship of Fools* is about a passage from Veracruz to Bremerhaven, during late summer, 1931; a study in uncertain goodness, ambiguous venality. Here, her description of some Germans waiting to board the ship in Veracruz, anxious to reach the Fatherland before the deluge.

This common predicament did not by any means make of them fellow sufferers. On the contrary, each chose to maintain his pride and separateness within himself. After ignoring each other during the first feverish hours, there crept into eyes meeting unwillingly, for the twentieth time, a look of unacknowledged, hostile recognition. "So there you are again, I never saw you before in my life," the eyes said, flickering away and settling stubbornly upon their own matters. The travellers witnessed each other's humiliations, rehearsed their private business in everybody's hearing, answered embarrassing questions again and again for some sticky little clerk to write down once more. They paused in small groups before the same sights, read signs aloud in chorus, asked questions of the same passers-by, but no bond was established between them. It was as if, looking forward to the long voyage before them, they had come to the common decision that one can not be too careful of chance-met, haphazard acquaintances.

● ROBERT PENN WARREN is one of the American writers whose characters live in history: the characters in all his novels, like Jack Burden in *All the King's Men*, "go out of the house and go into the convulsion of the world." What gives his long essay, *The Legacy of the Civil War*, its power to light up the imagination is precisely this feeling for the deep play between the convulsions of the world and the convulsions of the mind. In this small, important book, Warren explored the reasons why we continue to play out the Civil War again and again.

Let us leave in suspension such debates about the economic costs of the War and look at another kind of cost, a kind more subtle, pervasive, and continuing, a kind that conditions in a thousand ways the temper of American life today. This cost is psychological, and it is, of course, different for the winner and the loser. To give things labels, we may say that the War gave the South the Great Alibi and gave the North the Treasury of Virtue.

By the Great Alibi the South explains, condones, and transmutes everything. By a simple reference to the "War," any Southern female could, not too long ago, put on the glass slipper and be whisked away to the ball. . . . By the Great Alibi the Southerner makes his Big Medicine. He turns defeat into victory, defects into virtues. Even more pathetically, he turns his great virtues into absurdities—sometimes vicious absurdities. . . .

The Treasury of Virtue, which is the psychological heritage left to the North by the Civil War, may not be as comic or vicious as the Great Alibi, but it is equally unlovely. It may even be, in the end, equally corrosive of national, and personal, integrity. If the Southerner, with his Great Alibi, feels trapped by history, the Northerner, with his Treasury of Virtue, feels redeemed by history, automatically redeemed. He has in his pocket, not a Papal indulgence peddled by some wandering pardoner of the Middle Ages, but an indulgence, a plenary indulgence, for all sins past, present, and future, freely given by the hand of history.

The Northerner feels redeemed, for he, being human, tends to rewrite history to suit his own deep needs; he may not, in fact, publish this history, but it lies open on a lectern in some arcane recess of his being, ready for his devotional perusal. He knows, as everybody knows, that the War saved the Union. . . .

When one is happy in forgetfulness, facts get forgotten. In the happy contemplation of the Treasury of Virtue it is forgotten that the Republican platform of 1860 pledged protection to the institution of slavery where it existed, and that the Republicans were ready, in 1861, to guarantee slavery in the South, as bait for a return to the Union. It is forgotten that in July, 1861, both houses of Congress, by an almost unanimous vote, affirmed that the War was waged not to interfere with the institutions of any state but only to maintain the Union. . . .

● HARPER LEE with her first novel, *To Kill a Mockingbird*, hit everything: four major book clubs, a movie adaptation starring Gregory Peck, close to one hundred weeks (so far) on the best-seller lists, sales of three million copies, for the Lippincott hard cover edition, a new hotcake paperback edition, and the Pulitzer Prize. *To Kill a Mockingbird* is at once funny, serious, happy, sad, and, although it has some of the general issue of a Southern Novel, an original. The novel is centred about the operation of conscience in two children, Scout and Jem Finch; in their father, Atticus; and in the small Southern town in which they—like Miss Lee—live. Here, Scout's account of her first day in the first grade, when she ran up against what her brother called "the Dewey Decimal System."

Miss Caroline printed her name on the blackboard and said, "This says I am Miss Caroline Fisher. I am from North Alabama, from Winston County." The class murmured apprehensively, should she prove to harbour her share of the peculiarities indigenous to that region. (When Alabama seceded from the Union on January 11, 1861, Winston County seceded from Alabama, and every child in Maycomb County knew it.) North Alabama was full of Liquor Interests, Big Mules, steel companies, Republicans, professors, and other persons of no background.

Miss Caroline began the day by reading us a story about cats. The cats had long conversations with one another, they wore cunning little clothes and lived in a warm house beneath a kitchen stove. By the time Mrs. Cat called the drugstore for an order of chocolate malted mice the class was wriggling like a bucketful of catawba worms. Miss Caroline seemed unaware that the ragged, denim-shirted and floursack-skirted first grade, most of whom had chopped cotton and fed hogs from the time they were able to walk, were immune to imaginative literature. Miss Caroline came to the end of the story and said, "*Oh*, my, wasn't that nice?"

Then she went to the blackboard and printed the alphabet in enormous square capitals, turned to the class and asked, "Does anybody know what these are?"

Everybody did; most of the first grade had failed it last year.

● J. D. SALINGER, in his first novel, *The Catcher in the Rye*, created one of those rare imaginary characters who achieves a kind of independent existence: Holden Caulfield, the troubled innocent, the child who does not mesh, the adolescent who does not want to grow up. Like Mark Twain's Huckleberry Finn, Salinger's Holden Caulfield caught, perfected, and froze, forever, one aspect of one American boy at one point in time. *The Catcher in the Rye* is the simple, brief, near-perfect story of how Holden ran away from school one day, wandered through a series of small adventures in New York, and ended up in the middle of the night, near emotional breakdown, sneaking into his parents' apartment to see his small sister, Phoebe, "old Phoebe," of whom with his irrupting exasperation he asked: "What are you—a child, for God's sake?"

"How's the play?" I asked her. "What'd you say the name of it was?"

"'A Christmas Pageant for Americans.' It stinks, but I'm Benedict Arnold. I have practically the biggest part," she said. Boy, was she wide-awake. She gets very excited when she tells you that stuff. "It starts out when I'm dying. This ghost comes in on Christmas Eve and asks me if I'm ashamed and everything. You know. For betraying my country and everything. Are you coming to it?" She was sitting way the hell up in the bed and all. "That's what I wrote you about. Are you?"

"Sure I'm coming. Certainly I'm coming."

"Daddy can't come. He has to fly to California," she said. Boy, was she wide-awake. It only takes her about two seconds to get wide-awake. She was sitting—sort of kneeling—way up in bed, and she was holding my goddam hand. "Listen. Mother said you'd be home *Wednes*day," she said. "She said *Wednes*day."

"I got out early. Not so loud. You'll wake everybody up."

"What time is it? They won't be home till very late, Mother said. They went to a party in Norwalk, Connecticut," old Phoebe said. "Guess what I did this afternoon! What movie I saw. Guess!"

"I don't know— Listen. Didn't they say what time they'd—"

"*The Doctor*," old Phoebe said. "It's a special movie they had at the Lister Foundation. Just this one day they had it—today was the only day. It was all about this doctor in Kentucky and everything that sticks a blanket over this child's face that's a cripple and can't walk. Then they send him to jail and everything. It was excellent."

"Listen a second. Didn't they say what time they'd—"

"He feels sorry for it, the doctor. That's why he sticks this blanket over her face and everything and makes her suffocate. Then they make him go to jail for life imprisonment, but this child that he stuck the blanket over its head comes to visit him all the time and thanks him for what he did. He was a mercy killer. Only, he knows he deserves to go to jail because a doctor isn't supposed to take things away from God. This girl in my class's mother took us. Alice Holmborg. She's my best friend. She's the only girl in the whole—"

"Wait a second, *willya*?" I said. "I'm asking you a question. Did they say what time they'd be back, or didn't they?"

"No, but not till very late. Daddy took the car and everything so they wouldn't have to worry about trains. We have a radio in it now! Except that Mother said nobody can play it when the car's in traffic."

I began to relax, sort of. I mean I finally quit *wor*rying about whether they'd catch me home or not. I figured the hell with it. If they did, they did.

You should've seen old Phoebe. She had on these blue pajamas with red elephants on the collars. Elephants knock her out.

"So it was a good picture, huh?" I said.

"Swell, except Alice had a cold, and her mother kept asking her all the time if she felt grippy. Right in the middle of the *pic*ture. Always in the middle of something important, her mother'd lean all over me and everything and ask Alice if she felt grippy. It got on my nerves."

● WALLACE STEVENS, a disturbing American poet, worked always to impose dispassionate control upon his passionate images, rather as if he wanted, for devious reasons of his own, to espalier a rain forest. What surprises and delights is precisely that control. Beneath the apparent lushness of his verse lies a meticulous pattern, a formal logic: a Stevens poem begins always with his recognition that the world we know is in some ways inevitably an idea, a projection of the mind. Here, from *The Collected Poems of Wallace Stevens*, published one year before the poet's death, another of his small, precise abstracts.

THE POEM THAT TOOK THE PLACE OF A MOUNTAIN

There it was, word for word,
The poem that took the place of a mountain.

He breathed its oxygen,
Even when the book lay turned in the dust of his table.

It reminded him how he had needed
A place to go to in his own direction,

How he had recomposed the pines,
Shifted the rocks and picked his way among clouds,

For the outlook that would be right,
Where he would be complete in an unexplained completion:

The exact rock where his inexactnesses
Would discover, at last, the view toward which they had edged,

Where he could lie and, gazing down at the sea,
Recognize his unique and solitary home.





FROM THE VICTORIA AND ALBERT MUSEUM



"THE HOUSE OF WORTH" REVISITED—IN A GREAT NEW EXHIBITION

The ravishing summer ball dress on the opposite page—which could almost be worn this very summer—was actually made around 1900 by an extraordinary Paris dressmaking establishment, the Maison Worth, which, for over fifty years, dressed almost every fashionable woman in Europe and America, including the Empress Eugénie of France and Queen Victoria of England. (Queen Victoria's dresses had to have a British label sewn in, and each one, no matter how elaborate, was worn only once.) The resplendent career of the house and its founder, a young English linen-draper named Charles Frederick Worth, will be celebrated by an exhibition opening at the Brooklyn Museum on May 8, called "The House of Worth." Among the exhibits will be fifty-four original Worth dresses, in mint condition; other Worth originals will be worn by present-day beauties at the Worth Ball, launching the exhibition, on May 5. (The dress opposite, of pale-blue and rose warp-printed taffeta, was donated by Mrs. C. Oliver Iselin.) Founded in 1858, and flourishing until about 1910, the Worth establishment on the Rue de la Paix was the first great *maison de couture;* before it, there had been only linen-drapers, who sold yard goods and laces, and "little dressmakers" who made them up. By 1868, the house employed 1,200 people and was capable of turning out as many as 1,000 dresses a week; for one of its magnificent ball dresses, the price was about $1,500. Above are two of Worth's own watercolour sketches for ball dresses of the 1860's, each skirt sustained by a complex, delicately-balanced wire-and-tape device called a "Thompson cage." Coiffures, all three pages, by Michel Kazan.

KAREN RADKAI



WORTH RARITIES

Two enchanting morning-dresses (left and right) by Worth, from the Brooklyn Museum exhibition. Morning-dresses are museum rarities, as people didn't often save them; these, happily, were preserved and given to the Brooklyn Museum by the distinguished Hewitt family, of New York. *Left:* Silvery-green chambray dress, about 1880, with white eyelet embroidery, all hand done. *Right:* Delicious white lawn dress of about 1870; pink chambray banding. The picket-fence edging is called "Vandyke." *Below:* Two of Worth's watercolour sketches.



FROM THE VICTORIA AND ALBERT MUSEUM

KAREN RADKAI





Givenchy's own favourite Givenchy—and there wasn't a murmur of disagreement in the audience—wide-ribbed, near-white corduroy suit, lashed with a strip of black leather. Over the cardigan neckline and shooting the jacket sleeves: the crisp black silk shantung that makes the blouse —and the news. The suit, in America at I. Magnin.



Balenciaga ruffles—wanted by the woman who's never had a ruffled thought in her head. Evening suit, in a stiffish black marquisette; the jacket ruffles shaped, at front, into the jutting peplum effect that Balenciaga showed this year; the skirt, longer, more deeply ruffled at back, almost stately. In America, at I. Magnin.

What we're concerned with here is how to organize a face, how to set it—beautifully—in order. We have in mind a very definite look: clear, uncluttered—immaculate in fact—but not aggressively "natural"; the naked face was never like this. What leaps immediately to the eye—well, what doesn't leap is more important: no vivid slash of colour at lip-level, no great wings of pastel shadow over the eyes. Instead, the first impression is of really marvellous bone structure—of a face that puts its own best features forward. This is not necessarily a look-in-residence (though regular features help): it can be built into a face with not-so-good structure with the aid of a few simple make-up techniques. Which brings us to basic principles. Behind this face are three assumptions. The first: that mouths should be mouth-coloured, painted with lipstick that's subtle, subdued, but never startlingly pale. Second, eyes should be big, emphatic, but non-theatrical and non-Technicolor; lashes, lines, and shadow are done in dark brown or black. Lastly, the fairly radical notion that foundation and powder should, in this case, be chosen to match the natural skin-colour exactly, and stop just over the curve of the chin-line (the shadows under the chin are never face-coloured anyway). This kind of make-up is great in summer, when a foundation that doesn't stop until the dress-line can take in quite a lot of territory. Face-neatening starts with cleansing—for instance, with one of the rich, white, foam-up creams that are slathered on, massaged in, rinsed off (massage encourages circulation, which has well-known benefits). The next step would be a make-up base, carefully chosen to match the skin it covers (there's no substitute here for experimentation). Where it goes: everywhere—eyelids and lips included. After the groundwork come the aids to Good Bone Structure—a bit of really dazzling sleight-of-hand, done with highlights and shadows. The highlights camouflage dark circles under the eyes, skin flaws, and unwanted lines—for instance, those deep parentheses around the mouth. A white foundation, blended in the palm of the hand with just a bit of non-white foundation makes an excellent highlight; (Continued on page 144)

THE FACE IN THE WINDOW, right—as spring-clean as the glass is about to be—is one of the new, clear, uncluttered faces. The subtleties at work on it are by Fabergé (this famous perfume house has just launched a string of make-ups). Fabergé eye-paints come three at a time, snapped into a kit like a child's paint box; they're put on with water and a brush and they're practically all-purpose. For instance, the liner here—Burnt Sienna—was mixed in the kit with Antique Gold to make the shadow. Lipstick for a warm, mouth-coloured mouth: Fabergé's Porcelain Brick. All, at Saks Fifth Avenue.

MAKE-UP TO NEATEN THE FEATURES





CITY STRIPES WITH A JUNGLED PAST

New way with stripes, in two dresses that move gracefully through a day in town —any town, for lunch, cocktails, dinner at a restaurant. Left: Civet-print shirtwaist dress worn with a big dashing straw hat. Dress by Bill Blass for Maurice Rentner; the silk organza print designed especially for him by Liberty of London. Hat by Sally Victor. Dress—black and white, paled where the skin tones show—about $200, at Bonwit Teller; Hutzler's; Gus Mayer; Hudson's. The lipstick, Estée Lauder's warm, ripened French Peach. Right: Tiger-striped print—of grey, black, and beige—chiffon coat dress over its own black crêpe sheath. Hat by Emme. Dress by Adele Simpson, from her Peruvian collection, about $160, of silk chiffon, at Lord & Taylor; Julius Garfinckel; Wm. H. Block; Neiman-Marcus.

KAREN RADKAI





NEW WAYS TO WEAR THE WORLDLY COTTON SUIT

This season both Paris and New York felt the strong fashion impact of suits made of cloth that is cotton and looks colossally chic. There's more tailoring, more detail, more elegance of line than cotton suits have seen in their lifetime. A black cotton ottoman suit like the one on page 104 can now go places that it hasn't gone before—to dinner in a gala restaurant, then on to the theatre. Cotton ottoman is in the limelight this spring and its most striking suit treatment is in white and/or black, brown, navy blue, and blond, leaving the Technicolor chiefly to ottoman coats (pages 76-79). The hats on the cotton-suit scene are apt to be big, usually wide-brimmed shady straw Bretons or cartwheels. The newest scarf-way to wear these suits—an organza rectangle, the size of a baby stole, looped over one shoulder, white organza on a black or brown suit, taupe on blond. A two-piece suit that goes without a blouse makes a fashion gaffe; it doesn't matter how little blouse there is or what the fabric is, or whether it's seen or not when the suit is buttoned, as long as there is one present. These cotton suits are at their worldliest carrying note-size handbags and walking on little low-heeled shoes, preferably with sling backs and cut-out sides, perhaps glossy black reptile with a bright navy-blue suit or truffled alligator with white or blond.

THE IMPACT OF BLACK AND WHITE COTTON in a trim lattice-plaid suit for town and travel, worn with a rough white straw Breton at a striking slant. Suit by Herbert Sondheim, of Galey & Lord woven cotton, about $110, at Hattie Carnegie; Jordan Marsh, Miami; L. S. Ayres; I. Magnin. Hat by Sally Victor. Stockings by Belle-Sharmeer. Shoes by Andrew Geller. The lipstick, Rose Bowl, by Beauty Counselors. George Tanier chair.

KAREN RADKAI

WORLDLY COTTON SUITS continued

KAREN RADKAI

Left: The dress with its own jacket is at its worldliest this season in cotton. It has a whole new presence, more tailoring than before, and often more detail, as the white linen facing and collar of this bright navy-blue jacket. The dress is a limber, sleeveless sheath. Fresh way to wear the bright navy blues—with a big glossy black straw hat, this one by Mr. Arnold. The dress and jacket are by Harvey Berin, about $145, at Bergdorf Goodman; Dayton's; I. Magnin. Right: The white suit is ottoman, a fabric that is paying enormous fashion dividends this season. Other new ways about this suit: the white-dotted blond cotton voile blouse worn inside the skirt, widely belted in blond leather. Big straw shade hat, cocoa-coloured, by Lilly Daché. Suit, by Oleg Cassini of Dacron and cotton ottoman (Galey & Lord fabric), about $110, at Saks Fifth Avenue; Woodward & Lothrop; Gus Mayer.



WORLDLY COTTON SUITS continued

Left: The summer black suit every city woman needs in one version or another. This one rightly very sure of itself because it's cotton ottoman with just the knowing amount of fit in the jacket that makes it 1962, and has two glossy jet buttons. More gloss in the black straw Breton, which has a new way with it—a detachable brim that can be tilted to any angle; by Lilly Daché. Suit, by Frechtel, about $90. Earrings by Richelieu. Both at Henri Bendel. Suit, also Montaldo's; I. Magnin. Julianelli shoes. Right: Blond cotton whipcord suit that makes these trim new suit statements: a wider measure of belt and collar, and the jacket's easy little peplum. Hat, black straw cartwheel, by Mr. Arnold. Suit, by Trigère; pin by Brania. Both at Saks Fifth Avenue. Suit, also at Dayton's; Frederick & Nelson. Wear-Right gloves.

KAREN RADKAI



O MY AMERICA!

Brief notes on a trip through this country

BY T. S. MATTHEWS

Editor's Note: A few years ago, T. S. Matthews wrote *Name and Address*, the dispassionate record of an odyssey, his own, that had been sometimes less than brilliant and rarely, if ever, dispassionate. Born in 1901, the child of an Episcopal priest and a Cincinnati soap heiress, Matthews went to Princeton and Oxford, was an editor first of the *New Republic*, then, for years, of *Time*, and in 1960 wrote: "I set out to become a first-rate man, or at any rate a good one, and instead turned into—me." Here, excerpts from his new book, *O My America!*, to be published this month by Simon and Schuster, the record of a long, rambling, observing trip into America shared with his wife, Martha Gellhorn, and her mother, Omi.

A few days later I said to M., "You know, M., I like St. Louis."

"What do you like about it?"

"Well. Not the looks of it so much. It's a bit too disjointed, and pretty damn ugly in spots. But I like the trees and the quiet streets, and those enclosed blocks with the gateways and fancy names on them—gives you a feeling that these people valued private living. I like the *pace* of the city; it doesn't seem too frenzied, but they obviously get a lot done. And they seem responsible—not just proud of their town as it is, but willing to work to make it better. I think it's an *amiable* place. More amiable than—oh, Cleveland, or Philadelphia. Amiable and tolerant. Perhaps the mixture of French and Germans has something to do with it. Didn't a lot of the Germans come here in 1848? That was the year of the big wind in Europe. That must be where they got their liberal tradition—the *Post-Dispatch* and all that. Yes, perhaps it's the people."

"What people?"

"You mean I haven't been seeing the right people. I'd like to know why not. Look where I've been: the Missouri Athletic Club, the Media, the Noonday, the University, the St. Louis Country Club, the Racquet Club. I've been out to dinner in the County, I've played some tennis, and I've heard some fairly funny stories."

"Such as?"

"Here's one: Four men were playing golf, holing out on a green near a highway. A funeral drove by, and the man who was putting stopped, took off his cap and bowed his head; the others all followed his lead. When the funeral had passed one of them said, 'By God, Jim, that was a fine thing to do. I don't know many men who would stop in the middle of a game to pay their respects to the dead.' Jim said, 'Well, after all, we were married for thirty-two years.' "

"You think that's funny?"

"Yes, I do. Well, at the time, anyhow, it may have seemed funnier. Would you like to hear another?"

"No."

* * *

We heard a story in Hollywood: It was decided to link up all the computing machines in the world; by pooling their mechanical brains, it was hoped that some fundamental questions could be answered. The link-up was duly made, and when all was ready the President of the United States asked the first great question: "Is there a God?" For several minutes there was such silence over all the earth that the only sound was the whirring and clicking of the massed computers. Then the answer came back: "There is now."

* * *

In my considered view, the vanilla milk shake, one of the glories of America, had gone to hell since my last visit. You still got a whole shakerful—enough for two glasses, and sometimes a bit more—but now the concoction was so stiff with ice cream that you had to mumble and mouth your way through it like a caterpillar, you couldn't drink it. Also it was sickly sweet, too much vanilla. Eventually I learned to persuade the soda-jerk: "Go easy on the vanilla. And just half the amount of ice cream you usually put in." But that remedy occurred to me only after long experience; I am not a fast man with a new idea.

Once Omi and I were having a milk shake together.

"Don't you find that a little too sweet, Omi?"

"Well, not for them."

* * *

Just as we were getting up to go, the most talkative one took some printed cards out of his pocket and passed one to each of us. By the grin on his face I thought it must be a dirty story, and maybe the rest of them thought the same; anyway, we took the cards without *(Continued on page 133)*

Young with dash—The bright young look at the right takes its dash from a cotton lawn dress for spirited city days and country evenings all summer (comes with a three-cornered scarf in the same smashing print); hair with a subtle glimmer achieved with a new brightening rinse, Sparkling Color by Clairol, designed to give zing to young, ungreyed hair (seven shades—blonde to dark brown); the car a Mercedes-Benz 190 SL convertible. Dress by Junior Accent, about $35. At Lord & Taylor; Woodward & Lothrop; Joseph Magnin.

BAILEY





THE NEW BLAZE OF YELLOW—clear, dazzling, and on the upswing for spring. Left, yellow at its sunniest—swatch-printed on white in a curvy little cotton chiffon dress with an upturned midriff; for summer days in town. Near right, a how-did-I-ever-live-without-it kind of dress—big yellow dots coined on white Arnel crêpe; cool, easy, and it packs like a slip. Far right, a blond golf dress with a polo collar; great for the non-golf sports, too—including the spectator sort.

Left: dress by Helga, about $90. At Hattie Carnegie; Montaldo's; Bullock's-Wilshire.
Near right: dress by California Girl, about $30; junior sizes. At De Pinna; Joseph Magnin.
Far right: dress by Pat Premo, of textured rayon; about $23. Bergdorf Goodman; Haggarty's.


E. Marcil

SUN-SWATCH COLOURS: Left, one of this year's new, soft, woman-shaped dresses in a glimmery, tissue-weight yellow silk: for late-day and little dinners.

Left: Double-collared dress by H. Charles of crinkled silk crêpe by Onondaga: about $145 at Saks Fifth Avenue; Meier & Frank.

Directly left, in buttercup yellow, one of the refreshing standbys of the season: textured rayon with neat, welted seams. Right, a daffodil silk suit with a cropped, pillbox jacket: for town or travel.

Left: Dress by Hersche, e, at Saks Fiftn Avenue.
Right: The suit by Helen Rose, of textured silk.
At Bonwit Teller; Montaldo's; J. W. Robinson.

E. Morel

MADEMOISELLE
RICCI—
COMPLETE
YOUNG LOOKS

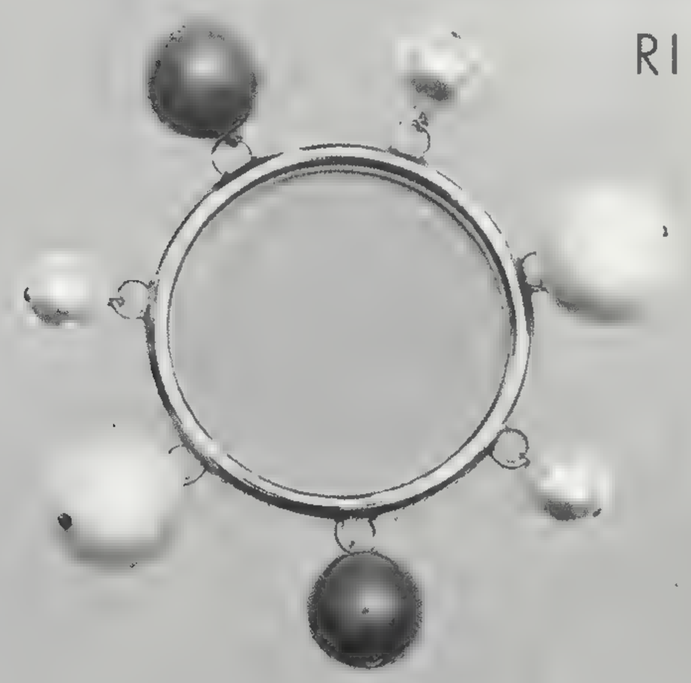


Mademoiselle Ricci, a new name on the fashion-scape, tags an original collection of young head-to-hem looks designed by Jules François Crahay of Nina Ricci expressly for American women, and made in America. Everything, hats, coats, dresses, jewellery, is designed by M. Crahay with American looks and life in mind. The overall picture here: brown and white tiny-checked summer day dress and lean cardigan coat. More of the same checks on the band of a yellow straw hat by Madcaps. Dress and coat by Cole-Mort in a cool combination of cotton, silk, and rayon, about $125. The starfish pin afloat at the left and the shell-shaped earrings above are both of brushed gilt, by Nina Ricci for Bergère. Everything at Lord & Taylor; Julius Garfinckel; Hudson's; Frost Bros.; Joseph Magnin.

SANTE FORLANO

MORE MADEMOISELLE

RICCI





Colour to keep an eye on—brown—for spring and summer. It goes anywhere black goes and looks newer. One Mademoiselle Ricci total look in brown: the coat (opposite page) is of brown and white cotton tapestry, to wear in the day-time over a linen or cotton dress, at night over chiffon—specifically, the brown chiffon dress in motion at the right. Both by Cole-Mort, the coat of cotton by Everfast with Everglaze crease resistance, about $80; dress of Bianchini chiffon, about $100. Madcaps brown straw hat. Jewellery by Nina Ricci for Bergère: gilt, beige, and fake pearl bangle bracelet and long gilt earrings. Everything at Lord & Taylor; Rich's; Halle Bros.; Bramson's; Sakowitz. Wafting across the pages, unseen but invaluable to the Mademoiselle Ricci image, Ricci's famous perfume "L'Air du Temps." For more about this perfume, turn to page 44.

SANTE FORLANO



NIGHTDRESSES—
NEW YOUNG SMOCK-SHAPES



Three nightdresses that might as well be spring-minded—all in lighthearted short shapes that fall straight from scoopy necks. Left: Shift in two layers of pale-blue nylon tricot; floaty, embroidered with tiny bows. On the camisole top, three front rows of lace. By Kayser; about $13 at Bloomingdale's; Hutzler's. Above: Nightdress shaped on little-girl lines, of two-layered blue nylon tricot. The round neck is banded in lace, with baby-size covered buttons at the front; more lace bands the hem. By Van Raalte. About $11 at Lord & Taylor; Marshall Field. Below: White batiste, printed with yellow tulips; at the neck: lace, fine tucks, and embroidered bands. By Barbizon; of Dacron, cotton, and nylon; about $6 at Bloomingdale's; Dayton's.

KAREN RADKAI











NEW FIGURES YOU DON'T HAVE TO WORK FOR

Reviewed here, new guides to summer's bare-back fashions. Left: Long-stemmed brassière, strapless and backless—it dwindles to a waist-level fastening. Made with Lycra, and nylon lace; about $9. White pantie girdle of Lycra, Antron nylon; about $11. Both by Jantzen, at Macy's; Meier & Frank. Above: Low-cut brassière with far-out straps: white nylon lace and nylon marquisette, $5. The high-rise white pantie girdle, a waist-neatener, made with Lycra and Antron nylon satin; about $19. Both by Treo, at Lord & Taylor; Hutzler's. Below: Boneless black all-in-one, as supple and non-weighty as a tank suit. The two front sections overlap without connecting for mobile, non-tug fit. By Gossard, of leno made with Lycra, and nylon lace. About $23, at Bergdorf Goodman.

KAREN RADKAI





MORE NEW FIGURES YOU DON'T HAVE TO WORK FOR

Above: A froth of white nylon lace is the look this brassière has, because its supports are unseen, a crisscross of bands, made with Lycra, under the bosom. By Poirette, about $6, at Bloomingdale's; Hutzler's. Below: For deep oval necklines, this bare, firm brassière of scalloped white cotton broadcloth and Vyrene, with widely spaced straps, underpadding and ribbon wiring. By Exquisite Form, about $4. Strong soft little skin of a girdle with seamless hips, medium-length legs. By Silf Skin, of elastic; about $6. Both at Gimbels. Facing page: A lithe figure to slip into for late day and later, with not even a zipper to interrupt the line, in this black lacy corselette with ribbing to the hip bones for a longer waisted look; strapless. By Flexees of power net made with Lycra; brassière, lined with spun Dacron, about $25, at Altman's; Jordan Marsh, Miami; Famous-Barr.

KAREN RADKAI









VOGUE PATTERNS

PARIS DASH—RUN UP ON THE DOUBLE

Basis for some of the most successful clothes-lives in fashion: one look, interesting enough to be repeated without growing repetitious in the process. More than enough interest: the whistle-clean dash of Cardin's suit-idea—somewhat fitted jacket, somewhat flared skirt—to have at least once in black ottoman. And again in something that looks unexpectedly fresh and worldly this summer—white ottoman, as here. Both suits are Vogue Pattern 1142, and their address in these photographs is the Union Carbide Building in New York. Galey & Lord ribbed ottoman of Dacron and cotton. Hansen gloves of Du Pont nylon double-woven into a firm fabric so soft that they call them "Complexion" gloves; Lona bag: Altman's. Mr. John hats. *Other views, page 44.*

FRANCES MCLAUGHLIN-GILL

VOGUE PATTERN 1142

SEATTLE:

IF YOU'RE GOING TO ITS WORLD'S FAIR, BAREBONE NECESSARY FACTS

On the rim of Seattle, the lovely Northwest city with Puget Sound in near sight, and Mount Rainier in far sight, rise the bright blues and oranges of Seattle's World's Fair, a spectacular of the space age, which opens April 21 for a six-month run. The Fair gives that soothing feeling that you can see it all, miss nothing.

Where to stay: Visitors may write for rooms to Expo-Lodging, 312 First Avenue North, Seattle 9, Washington (telephone: area code 206—Century 5-2121). The Seattle area has some 45,000 beds in hotels, motels, apartments, and trailer camps. Those arriving without reservations will find Expo-Lodging booths at the railroad station, the airport, and along the highways leading into the city. At each booth the hostesses telephone the requests into a central office, where an electronic "brain" resembling the one used at the Brussels Fair feeds back the available space, as well as the cost. Single rooms from $7; doubles from $10. (This service is free.) An apartment with a view over Puget Sound, a sitting room, dining room, kitchen, and two double bedrooms: $20 a day for four persons. NOTE FOR MOTORISTS: a bus shuttle service runs from car parks to the Fair.

Among the hotels less than three blocks from the monorail terminal built for that new train racing from the city to the Fair, there is the sedate and not very big Camlin Hotel, with its added new motel arrangement around a pool, resembling a country club. Hotel room for two persons, from $10 a day. The big Olympic Hotel, the Waldorf of Seattle, has over eight hundred rooms. One person, from $8; double room for two, from $11. On the edge of Lake Washington, out by the University campus (the grounds of Seattle's 1909 Exposition) the airy Hotel Edmond Meany has *only* corner rooms, some facing Mount Rainier. Double room for two, from $8. Although the plan to use the French Line's ship "Liberté" as a hotel during the Fair did not materialize, the British ship, "Dominion Monarch," will house visitors arriving in June.

Where to eat: Some Seattle restaurants come with views. The highest, as well as the most enormous view—from Mount Baker to Mount Rainier to the Olympic Range, over glistening lakes and sea—may be found only at the revolving restaurant in the Fair's Space Needle. (Reservations necessary.) Canlis, high on a ledge, overlooking Lake Union, serves some of Seattle's best food. In its cigar-brown darkness the fake starlight echoes the skyful of stars reflected in the lake. The Cloud Room, that high-up restaurant in the Camlin Hotel, looks down on city lights and water. Here, prime ribs come with onion pie. A continuous waterfront show—ships, ferries, freighters, sailors—goes by Ivar's Acres of Clams, a restaurant on a pier; to watch summer sunsets—Ivar's benches near the old red firehouse. For motorists, Ivar's Fish Bar, a stroll away from cluttered curio shops. At Franco's Hidden Harbor restaurant, seafood at an outside dock heated with infrared lights. Without a view, but with a reputation for remarkable ice cream: the Men's Grill at Frederick & Nelson, that great department store. At Nikko, a Japanese restaurant where guests take off their shoes, the chef, who once cooked for Japan's royal family, prepares extraordinary sauces. The good food served in quiet Roselini's Four-10 attracts an elegant crowd; after dinner, some move across the foyer into the Boulevard Room, a small nightclub with a small combo and entertainers. NOTE: marvellous in Seattle: the big, fat summer raspberries, and, in season all year, the minute Olympia oysters, the Dungeness crab, and the fresh salmon.

COLLECTOR'S COLLECTION IN USE Glittering here are two collections never in danger of fading into limbo from disuse. The chandelier greets arriving guests with brilliant light. Then, when they are seated, it dims discreetly and candlelight takes over. What the candles illuminate is, on the walls, a remarkable collection of still lifes—by Braque, Derain, Jacob Van Es, Menendez, Desportes, De Staël. And, on the apricot taffeta tablecloth, a remarkable collection of vermeil. The collectors are Mr. and Mrs. Henry J. Heinz and not the least remarkable thing about their vermeil trove is that they use it, all the time. The vermeil ready for action here includes dolphin candlesticks, nineteenth-century Venetian; rare Georgian sauce pots, shaped like sleighs; fruit plates and knives and forks, French about 1820; fruit knives of fluted olive wood with vermeil shell finials and blades. The salts and peppers, the cigarette cups and ash trays, are modern vermeil from Tiffany and the cigarette boxes, eighteenth-century French porcelain. The dinner in the immediate future here is for six. When the party is larger, say for twenty-four, Mrs. Heinz sets four tables for six around the orange and white Turkish rug—and brings out more vermeil.

VOGUE'S FASHIONS *in* LIVING



Springmaids have a way of bringing fresh country air into the bedroom! With Springmaid Fashion Sheets, of course. This one is a flower strewn Midsummer Dream, and there's a wonderful choice of other Fashion Sheets by Springmaid, in prints, stripes, pastels and whitest white, from $2.98 to $12.00. At better stores everywhere or write us for the store nearest you. **Springmaid Sheets,** 200 Church Street, New York 13, New York.

50 GOOD LITTLE WINES: ALL IMPORTED, ALL UNDER $3

A great wine, like a great guest, goes with a great dinner—whether the great guest is one's son on leave from the University of Virginia, or His Excellency, the Ambassador from Denmark. A good little wine is, on the other hand, for luncheon today or for dinner tonight—for any meal that is not marked, let's say, by white tie and fireworks. Here, fifty tested, tasted treasures, none "cooled a long age in the deep-delvèd earth" but all remarkably good. Many are 1957, a year called by connoisseurs "great"; 1959, a year called "fabulous"; 1960, a year, for certain wines, exceptional.

A word on the wine thermostat. Chill rosés through and through. Serve white wines cool but not icy. Uncork red wines an hour before. Or don't uncork them at all, for this year's little wine—red, pink, or white—may be next year's great.

Rosé

ROSÉ ANTINORI, 1957: Fresh, zestful, from Italy. Drier than most rosés, this is wine for any meal of light foods. $1.59 the bottle, $.89 the half-bottle. Imported by Julius Wile.

CHÂTEAU D'AQUERIA TAVEL ROSÉ: An estate-bottled Premier Grand Cru wine of great distinction, a catalyst to slip in with any number of foods. $2.19 the bottle. Imported by Kobrand.

NECTAROSE: An Anjou rosé blended from three wines of the Loire Valley, with a pleasing pink colour, a little sweeter than many, delicious when well-chilled. $2.14 the bottle. Imported by Browne Vintners.

Burgundy—White

CHANSON BLANC, 1959: A wine, dry and smooth. $1.59 the bottle. Imported by Julius Wile.

JADOT BEAUJOLAIS BLANC, 1959: Agreeable, fruity, made from the Chardonny grape. The kind of wine one comes upon while travelling through Burgundy, a wine to be drunk young. $2.19 the bottle. Imported by Kobrand. (Continued, page 137)

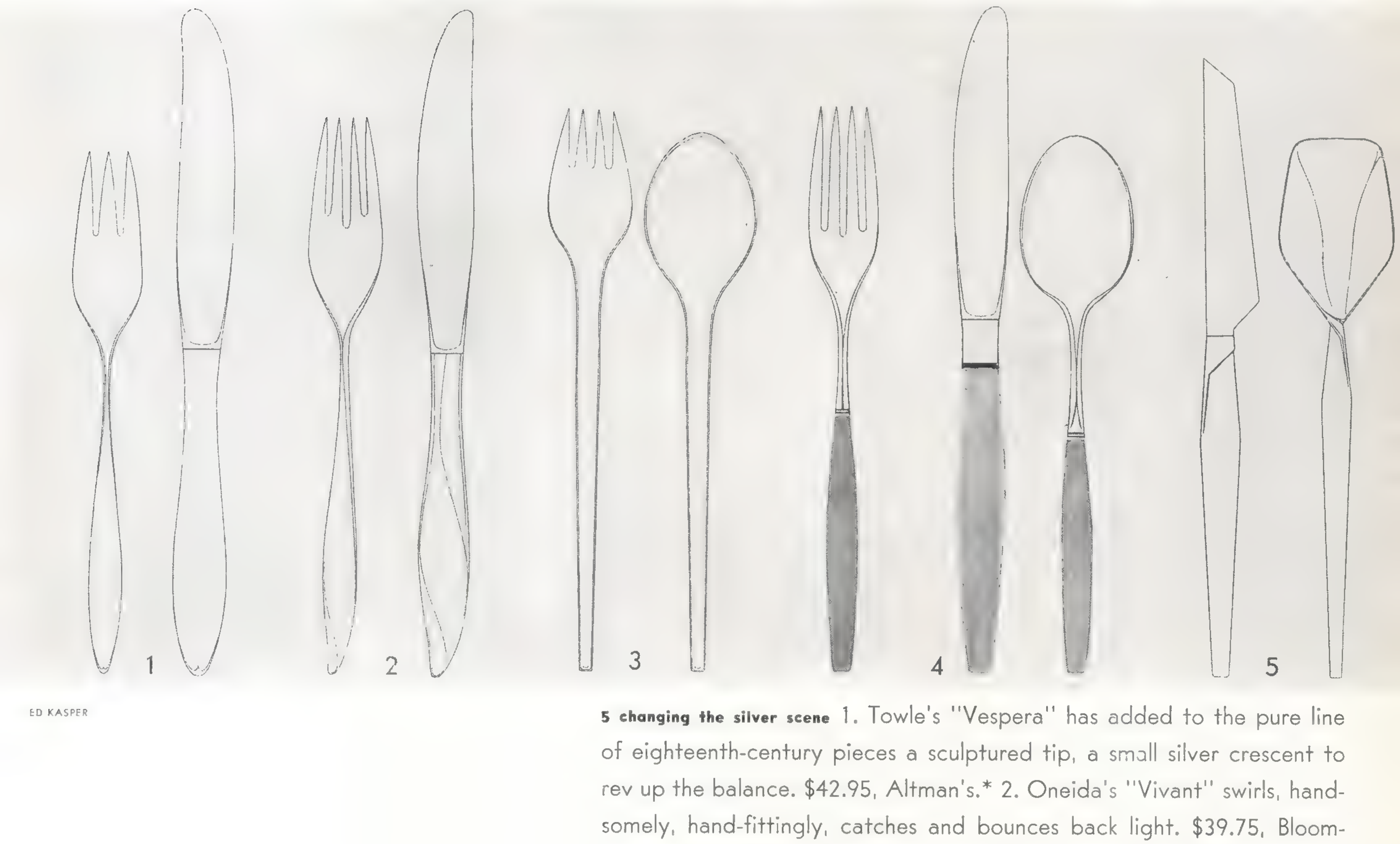




THE NEW SILVER TRADITION

5 EXAMPLES OF A NEW FEELING ABOUT SILVER, EXPRESSED SIMULTANEOUSLY BY LONG-TIME AND MODERN-TIME SILVERSMITHS.

What links the new sterling silver sketched below and photographed opposite is its clean break with the distant past, a notably significant break considering the diverse backgrounds of the five makers. . . . The Samuel Kirk who founded the present Samuel Kirk & Son in Baltimore in 1815 descended from English silversmiths of the early 1500's when the silversmith was, as well as a craftsman, a banker. . . . The story of Towle Silversmiths reaches back to 1690 and the whaling port of Newburyport, Massachusetts. . . . In 1848 John Humphrey Noyes led a group from Vermont to Central New York and established there the Oneida Community, perfectionist religionists, seed of the Oneida Silversmiths. . . . The late Georg Jensen opened his Copenhagen shop in 1904. . . . In 1958, Swiss engineers started turning out Celsa's avant-garde silver in Mexico.



ED KASPER

5 changing the silver scene 1. Towle's "Vespera" has added to the pure line of eighteenth-century pieces a sculptured tip, a small silver crescent to rev up the balance. $42.95, Altman's.* 2. Oneida's "Vivant" swirls, handsomely, hand-fittingly, catches and bounces back light. $39.75, Bloomingdale's.* 3. In Georg Jensen's "Argo," the bowls of the fork and spoon taper uninterruptedly right into the concave handles. The short-tined fork, the balanced cutting knife are both functional and design news. $69. Georg Jensen. 4. In Kirk's "Signet Florentine," shiny working ends set off satiny etched handles. One added distinction: this pattern comes, too, in vermeil. In silver, $75; in vermeil, $95, Altman's.* 5. Celsa's "Brillante," angularly sculptured, a scoop in the bowls, a sharp twist at the throat. $38.50, Altman's.* (All prices are for 6-piece place settings, include tax. *Opposite*, top fork, Celsa's "Brillante"; lower fork, Towle's "Vespera"; the spoon, Oneida's "Vivant"; the knife, Georg Jensen's "Argo.")

JOHN STEWART

*At Marshall Field, too

10 MEAL-MAKER CASSEROLES

RECIPES AND MENUS FROM NINE GREAT COOKS

One-dish-meal casserole cookery is as adaptable to the space-shy Space Age as it was to the all-outdoors Stone Age, when the family hunter came home at night and tossed his catch into a stone pot over a stone-sparked fire. Scheherazade kept her crown on her head and her head on her neck not only with those stories she told the Sultan but with those tours de force she fed him—such as Mess-of-Pottage, a meatless casserole of lentils, rice, onions.

Neither the crowns nor the heads of any of the celebrated hosts and hostesses who have provided the casseroles that follow are, that we know of, in jeopardy. But their recipes could be saviours—of time, work, maybe even a party.

For of all the casserole virtues (among them, the perfect marriage of flavours, the self-contained sauce) patience is not the least. A casserole awaits with good grace the arrival of a tardy guest. It can even be prepared as much as a day ahead and be the better for it. Sometimes the better-acquainted casserole ingredients are, the better friends they become.

Paella

Mrs. Julius Noyes, who was born in Spain, divides her time between her New York house and her apartment in Madrid. Here is her recipe for the classic Spanish casserole, *paella*, which she serves sometimes for luncheon, sometimes for dinner in the great shallow metal pan traditionally used for this dish.

PAELLA

MIXED GREEN SALAD

CHEESE AND CRACKERS

SPANISH FLAN

COFFEE

Wine: Clos de Tart, 1959 or, in hot weather, a Sangria

HOW TO MAKE PAELLA

(For six people)

½ cup olive oil

1 large frying chicken, cut up

2 large Bermuda onions, chopped

2 cloves garlic, minced

1 can tomatoes

1 pound cleaned raw shrimp

2 cups Uncle Ben rice

½ teaspoon saffron

4 cups clam broth, boiling

½ pound slice cooked ham, diced

1 package frozen artichoke hearts, cooked

Cooked green peas (optional)

1 small can pimiento

Salt • Pepper

Heat the olive oil in an earthenware casserole with a cover. Brown the chicken pieces on one side, turn them and add the chopped Bermuda onions and the minced garlic, season with salt and pepper, and continue cooking until onions are browned. Then add the tomatoes, cook for about 8 minutes, stirring to prevent scorching. Add the shrimp and cook a few minutes, until the shrimp are bright pink. Add the rice and stir, fry a little while. Dilute the saffron in the boiling clam broth and add to the *paella*. Stir once and cover. Cook for 10 to 15 minutes; uncover and finish cooking until the liquid has evaporated. Do not overcook. Correct seasoning. Stir in ham, cooked peas, and artichoke hearts. Decorate with strips of heated pimiento and bring to the table in the casserole.

Veal and water chestnut casserole

Mrs. Norbert Bogdan has always been an inventive cook. When she married Mr. Bogdan, she became, in self defense, a perfectionist, too. With menu companions as listed below, they like this casserole for dinner in their New York apartment and at their country house in the Berkshires. Usually, one or both of the Bogdans help their French cook make it.

CLEAR CHICKEN BROTH

VEAL AND WATER CHESTNUT CASSEROLE

STRING BEANS JULIENNE

FRENCH BREAD

Wine: Pouilly-Fuissé, 1959

ORANGE SHERBET RING

LADY FINGERS

Wine: Champagne

HOW TO MAKE VEAL AND WATER CHESTNUT CASSEROLE

(For six people)

¼ pound butter

2 pounds boneless veal, cut for stew

1 clove garlic • 1 medium onion, grated

1 teaspoon salt • ¼ teaspoon pepper • dash cayenne

1 pound fresh mushrooms

1 cup light bouillon (made with a beef cube)

⅛ teaspoon nutmeg—1 bay leaf

1 large can water chestnuts, sliced (or two small cans)

2 cups heavy cream

1 tablespoon chopped parsley • ¼ cup cognac

Preheat the oven to 375°. Melt half the butter in a heavy frying pan. Brown the veal on all sides, adding the minced garlic and the grated onion towards the last to brown along with the meat. Season with the salt, pepper, and cayenne. When the meat is brown, place in an oven casserole with a cover. Melt the remainder of the butter in the same frying pan used for the meat, and sauté the quartered mushrooms quickly, stirring to cook evenly. Add the mushrooms to the meat. Deglaze the frying pan with a little of the broth. Add to the casserole, along with the remaining broth. Add the nutmeg, bay leaf, and sliced water chestnuts. Add broth, if needed, to cover ⅔ of the meat. Stir and cover and place in the oven. Cook, covered, until meat is tender—about 1½ hours. Add the cream, stir, cook, uncovered, for 15 minutes. Add the cognac and reheat. Sprinkle with parsley and serve. Continued on page 132

JOHN STEWART





Coq au vin à la Beaujolaise

Mr. Robert Carrier writes about food and is written about. What's been written about him includes the suggestion that he has "the most sophisticated stomach in London." He "made the best fried eggs in Connecticut at the age of four." An American who lives in England, he is Food Editor for both British Vogue and the London Sunday Times. Here is his idea—a very pleasant one—for a country luncheon.

FRENCH ONION TART

COQ AU VIN

PURÉE ST.-GERMAIN

TOSSED GREEN SALAD

FRENCH BREAD

FRESH FRUIT SHERBET

Wine: Côte de Beaune, 1959

HOW TO MAKE COQ AU VIN À LA BEAUJOLAISE

(For four to six people)

3-pound young cock, or roasting chicken

3 tablespoons butter • 2 tablespoons olive oil

4 ounces salt pork or unsmoked bacon, cubed

12 button onions • 12 button mushrooms

Salt and pepper to taste

2 cloves garlic, finely chopped

1 sprig thyme • 2 bay leaves • 2 sprigs parsley

4 tablespoons cognac, warmed

Half-bottle good Beaujolais

1 lump sugar • 1 tablespoon butter • 1 tablespoon flour

2 tablespoons finely chopped parsley

Cut the chicken into serving pieces. Heat butter and olive oil in a heatproof casserole with the cubed salt pork or bacon. When the cubes begin to turn gold, add the onions and cook for a minute or two, and then add the mushrooms. Sauté this mixture gently until the onions begin to turn transparent and the mushrooms to brown; remove from the casserole and keep warm.

Roll chicken pieces in seasoned flour and sauté them in the same fat for about 5 minutes, or until they turn golden brown on one side. Then, without piercing, turn chicken pieces over to brown on the other side. As each of the pieces begins to "stiffen," remove them and put in a covered dish in a warm oven. When chicken pieces have been browned, return the onions, bacon, and mush rooms, chicken segments and their juices, to the casserole. Add salt, pepper, finely chopped garlic, thyme, bay leaves, and parsley. Cover casserole and cook in a moderate (350°) oven until almost tender. Remove chicken pieces, bacon, and vegetables from casserole and keep warm. Skim off excess fat from the juices in casserole. Set casserole on a high flame, pour in cognac, warmed in a soup ladle, and ignite it. Let burn for a minute or two and then extinguish by pouring in a half-bottle of good Beaujolais. Add a lump of sugar; bring to a boil and, over a quick heat, reduce the sauce to half the original quantity. Thicken with a *beurre manie* made of the remaining butter and flour. Strain sauce into a clean casserole; return chicken pieces, bacon, and vegetables to the casserole; cover and let simmer in a very low oven, until ready to serve. Garnish with finely-chopped parsley.

Crab legs and oyster casserole

"Good cooking," Princess di San Faustino said, "can be done very easily with a little imagination and quite a lot of work." Both Prince and Princess di San Faustino like to use their imagination and their kitchen to produce casseroles like this, which they serve often at their Rome apartment and at their San Francisco hill house.

HOT CLAM BROTH WITH WHIPPED CREAM

CRAB LEGS AND OYSTER CASSEROLE

RICE

JOHN STEWART

(Continued on page 134)

"O MY AMERICA!"

(Continued from page 106)

reading them. Later I found mine in my pocket; this is what it said:

A DESKSIDE PRAYER

Slow me down, Lord! Ease the pounding of my heart by the quieting of my mind. Steady my hurried pace with the vision of the eternal reach of time. Give me, amidst the confusion of my day, the calmness of the everlasting hills. Break the tensions of my nerves and muscles with the soothing music of the singing streams that live in my memory.

Help me to know the magical, restoring power of sleep. Teach me the art of taking Minute Vacations . . . of slowing down to look at a flower, to chat with a friend, to pat a dog, to read a few lines from a good book.

Remind me each day of the fable of the hare and the tortoise that I may know that the race is not always to the swift; that there is more to life than increasing its speed.

Let me look upward into the branches of the towering oak and know that it grew great and strong because it grew slowly and well. Slow me down, Lord, and inspire me to send my roots deep into the soil of life's enduring values that I may grow toward the stars of my greater destiny. We always pray in the name of Jesus. Amen.

AUTHOR UNKNOWN

COMPLIMENTS

K. K. MADHAUSER, 1470 SHOSHONE BOULEVARD.

I showed it to Omi and M.

"Don't you think it's beautiful?"

Omi, who doesn't hold with long-distance calls to heaven, smiled and said nothing.

M. said, "Minute Vacations. Pat a friend. Chat with a dog. A few lines from a good book. Slow me down, Lord!"

* * *

In Seaside, Oregon, we stayed in our first motel with a swimming pool. For breakfast we went down the street to a gleaming little box of a café ("We Serve Breakfast All Day"). Not more than ten people could have crowded in, but the owner proudly told us he had sixteen thousand dollars' worth of the most modern equipment, including an electronic oven. I said I'd have a boiled egg. No, he couldn't boil an egg; no equipment for that.

* * *

M. thought the vast silence of this Pacific Northwest was reflected in the quiet behaviour and talk of its inhabitants; for the first time she stopped complaining about people's voices. She could hardly wait to see the Indians, who she was sure would be a minor copy of the scenery. While we were staying at the lodge in Kalaloch one or two Indians came in for a cup of coffee, but they looked like anybody else, except for their darker faces and lank black hair. M. refused to take them as representative.

The big Quinault reservation was only a few miles south, and our road took us through it. The first settlement we saw was so dingily uninviting and so unlike what M. thought it should be that we didn't stop. It was a small shantytown, where a few emaciated dogs slunk after us and barked, and the only Indians we saw were some staring children, like little dark dolls, a fat old woman, and two men in black hats tinkering with a broken-down car. Also tin cans and rusty junk. Later that day we drove out of our way to see the chief settlement, Moclips. It was bigger, and there were more Indians. Also more junk.

We stopped for coffee at a resort motel high on a bluff, with a sparkling view of the sea and the rocky coast. A sign just inside the door read: "The opinions of the husband in this house are not necessarily those of the management." On the subject of Indians, however, they seemed to feel the same way. The couple who owned the place joined us for coffee and talked about Indians with affection and enthusiasm. But they didn't like what was happening to their Indians. At birth, every Indian child in the Quinault tribe is allotted eighty acres of timberland —worth at least a thousand dollars an acre, our informants said. The Indians are also allowed to fish all year and there is no closed season for them on game. But they want cash, in order to buy cars and other glorious toys. When these break down or wear out, the Indians simply pile them up outside their houses, as a sign of prestige and affluence. To get cash they sell their timber rights; they have even taken to selling their land. The timber companies now own half the reservation; when three quarters of the land is gone the reservation by law will be liquidated.



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10 MEAL-MAKER CASSEROLES

(Continued from page 132)

JULIENNE OF CELERY ROOT
FRENCH BREAD, TOASTED
MACÉDOINE OF FRUIT

Wine: Pouilly-Fuissé, 2 to 5 years old

HOW TO MAKE CRAB LEG AND OYSTER CASSEROLE

(For four people)

12 crab legs, cooked
50 Olympia oysters
4-ounce can pimientos
Béchamel sauce

Make a béchamel sauce using: 4 tablespoons butter, 4 tablespoons flour, 1 cup milk, ½ teaspoon monosodium glutamate. Add ¼ cup oyster liquid, ¼ cup white wine, ½ teaspoon salt, ⅛ teaspoon pepper, ⅛ teaspoon paprika, 1 dash cayenne, 1 tablespoon port, diced pimientos.

Add the crab legs, oysters, and pimientos just before serving. Heat in the sauce, but do not cook.

Oxtail casserole

Mrs. Thomas Church, the wife of the distinguished landscape architect, said, "While voraciously consuming French food in my student days in France, it never occurred to me that I might some day wish passionately to produce what I had eaten. I was just lucky that quite a few treasured recipes were given me, traced in spidery French hand on transparent paper. This oxtail casserole is one." All of those recipes, plus others she has since sought out around the world, Mrs. Church now reproduces in her 1860 San Francisco house.

OXTAIL CASSEROLE
HOMINY SPOONBREAD
GREEN SALAD
CHEESE FRUIT

Wine: Louis Martini's Cabernet Sauvignon

HOW TO MAKE OXTAIL CASSEROLE

(For six people)

2 oxtails, cut in 2-inch lengths
Bouquet: 2 stalks celery, 1 sprig parsley, 1 bay leaf and 1 bunch carrots
1 bunch small white turnips
2 cups consommé 1 jigger brandy
1 teaspoon salt, few drops lemon juice, Pepper. Pinch dried herbs
Grating of nutmeg
½ pound tomatoes (peeled and seeded)
1 teaspoon flour
1 teaspoon chopped chives
Cup of Madeira wine

Soak oxtails in lukewarm water for 1 hour, changing water every 15 minutes. Drain and dry thoroughly. Brown quickly in clarified butter, remove from pan to earthenware casserole, rubbed with garlic. Lay the browned oxtails on the bouquet.

In the same fat, brown 1 carrot, diced, 1 turnip, diced, sprinkle with 1 teaspoon flour. Add consommé and brandy. Add this plus tomatoes to the casserole to cover oxtails. Add seasonings: salt, lemon juice, nutmeg, and pepper.

Cover the casserole and place in a very moderate oven (350°) for 2½ to 3 hours until done.

Place oxtails on a silver serving dish and keep warm. Surround with the remaining carrots and turnips cooked separately. Pass sauce through a sieve, remove grease, add Madeira. Reheat the oxtails in the sauce and bring to a boiling point. Serve with chopped parsley.

Cassoulet

Mrs. Yves Robert, who was brought up in Europe and the Far East, is now the wife of a young French business man, and lives in New York and Europe. Of all her menus, Mr. Robert ranks this simple one, featuring a traditional "country-cooking" casserole dish from the South of France, among the best.

CASSOULET
MIXED GREEN SALAD
SLICED ORANGES WITH KIRSCH

Wine: Côtes du Rhône

HOW TO MAKE CASSOULET

(For eight people)

1 pound white pea beans (soaked 6 hours to overnight)
½ pound salt pork
⅓ pound bacon rind
1 carrot
2 onions (medium size), three cloves in each
Bouquet garni (parsley, bay leaves, thyme, three cloves of garlic)

Put above in pan, cover with cold water, heat over flame, cook slowly until beans are tender. Do not stir as the beans may break.

½ pound diced bacon rind
1½ pounds pork loin
1 pound loin of mutton
2 medium-size onions, chopped fine
Bouquet garni

In a second pan place the bacon rind, render, and add meat, which has been cut into small cubes. Season to taste and brown. Then add the onions and bouquet garni and cover with just enough beef broth to keep it moist (1½ cans) and simmer until tender.

Remove the bouquet garni, onions, and carrot from the beans and the meat. Alternate the beans with the meat in a casserole in layers, ending with a layer of meat on top. This should be seasoned to taste with salt and freshly ground pepper. Top with bread crumbs and a little butter and place in a medium oven for 1½ hours.

Szekely goulash

Mrs. William T. Young, junior, lives eight months of the year in Palm Beach, paints contemporary porcelain in patterns to complement the food that goes on them and prepares that food in a beautiful kitchen, glowing with French Provincial fruitwood cabinets. The menu below includes her version of a well-loved Hungarian casserole, Szekely Goulash.

HOT MINCED MUSHROOMS
IN A MADEIRA SAUCE
TOASTED BREAD FINGERS
SZEKELY GOULASH
SMALL PICKLED BEETS
RYE BREAD

Iced beer

FRESH FRUIT TART

HOW TO MAKE SZEKELY GOULASH

(For four people)

2 pounds small, boned butterfly pork chops cut in half
2 onions, minced
3 tablespoons bacon fat
2 tablespoons paprika
1 large can sauerkraut
½ teaspoon caraway seeds
¼ teaspoon dry tarragon
2 cups sour cream • Salt • Water

In an earthenware casserole, sauté the pork chops and onions in the bacon fat with paprika. Cover and simmer over low heat for an hour, adding water if necessary. At the same time, simmer the sauerkraut, caraway seeds, and tarragon with the sauerkraut juices, over low flame, for an hour. Add water if necessary and drain when done. Add to the meat in the casserole. (This dish may be prepared ahead up to this point.) Blend in sour cream and heat thoroughly. Serve from the casserole.

Bœuf à la bourguignonne

Mrs. Norbert McKenna, Vogue's Food Editor, prepares this casserole ahead, stores it in her freezer, brings it out for buffet dinners at her rangy lakeside house in Norfolk, Connecticut.

ARTICHOKES WITH HOT BUTTER
BŒUF À LA BOURGUIGNONNE
THIN-SLICED TOMATO SALAD
FRENCH BREAD
COLD LEMON MOUSSE

Wine: Red Burgundy

HOW TO MAKE BŒUF À LA BOURGUIGNONNE

(For eight to ten people)

¼ pound salt pork, diced
¼ cup cognac. ¼ cup chopped parsley
3 pounds bottom round of beef, cut in 1½-inch pieces
½ cup flour for dredging
1½ teaspoons salt • ½ teaspoon pepper
4 large yellow onions, chopped
¼ pound butter • ½ teaspoon thyme
½ teaspoon marjoram
1 pound button mushrooms

(Continued on page 140)

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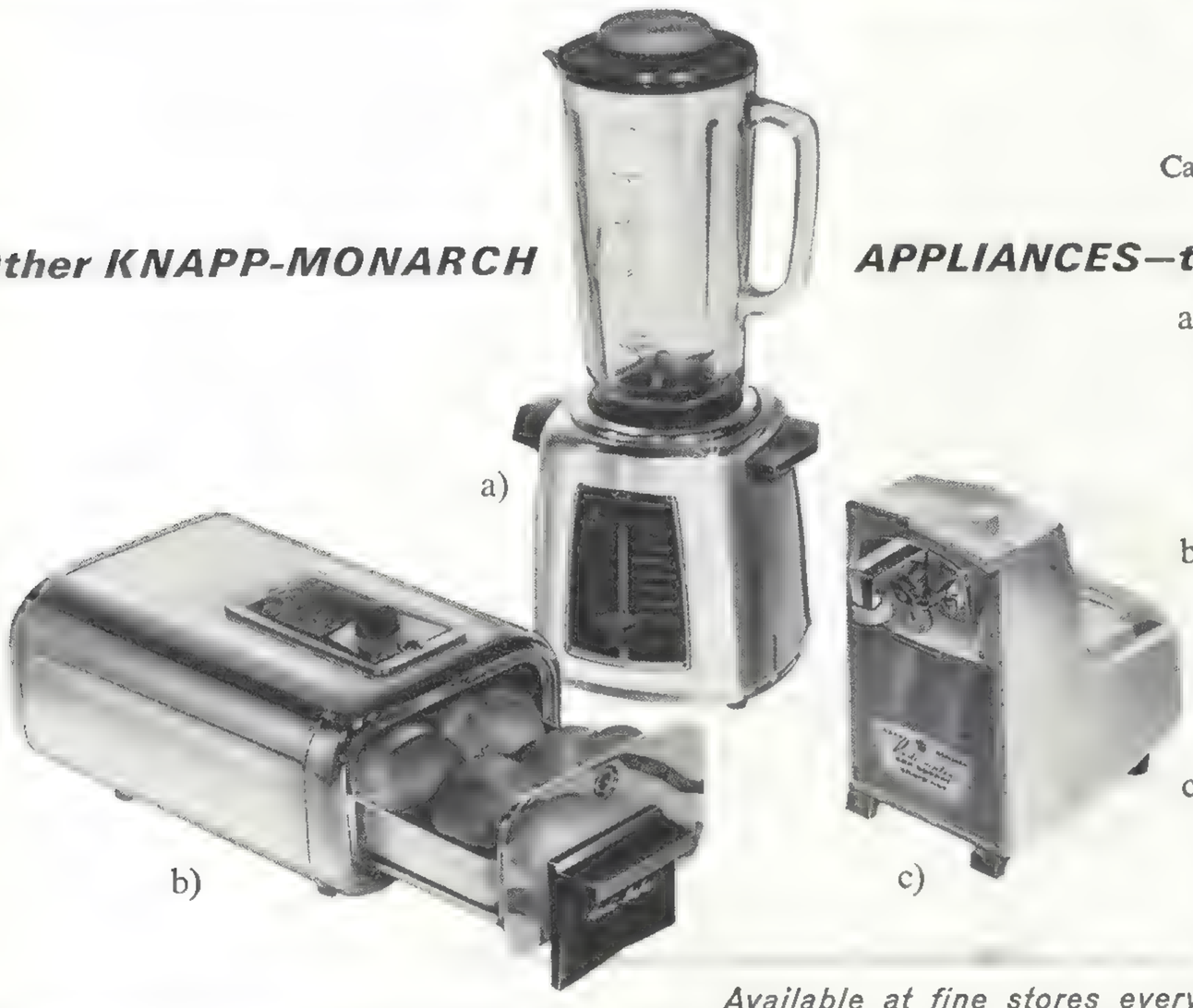
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KNAPP-MONARCH COMPANY, St. Louis 16, Missouri

50 GOOD LITTLE WINES

Continued from page 127

More Burgundy—White

BOURGOGNE SELECT, LOUIS LATOUR, 1959: A dry, crisp white wine of considerable breeding and finesse. $2.50 the bottle. Imported by Frederick Wildman & Sons.

PRINCE D'ARGENT, B & G: Exceptionally sec with a pleasant bouquet. $2.09 the bottle. Imported by Browne Vintners.

BEAUJOLAIS BLANC, 1959—Noly: Light and "bouqueté," this inexpensive fine dry estate-bottled wine represents a happy combination of soil, sun, and a good grower. The 1959 is nicely full-bodied, with a great deal of flavour, $1.99 the bottle. Selected by Alexis Lichine.

Loire Valley—White

MUSCADET, "DOMAINE DE LIVERNIÈRE," 1959: Dry, light, good with sea food. $1.99 the bottle. Imported by Dreyfus, Ashby.

VOUVRAY CHÂTEAU MONCONTOUR, 1959: Soft, mellow, pleasantly perfumed with a delicate quince flavour. $2.99 the bottle. Imported by Dreyfus, Ashby.

ANJOU, "CHÂTEAU DE SAVENNIÈRES," 1959: A delightful medium dry wine. $2.09 the bottle. Imported by Leeds. At M. Lehmann, Inc.

CHAVIGNOL, 1960: Estate bottled Jean Delaporte. A very dry wine made from the Sauvignon grape on the steep slopes of the Sancerre vineyards. A wine with a fine fresh bouquet. $2.69 the bottle. Imported by Leeds. At M. Lehmann, Inc.

SANCERRE, "CLOS DE POUSSE," 1960: Estate bottled, a wine of the famed Domaines Cordier. A good luncheon wine, light but satisfying. About $2.64 the bottle. Imported by Frederick Wildman & Sons.

POUILLY-FUMÉ, PABIOT, 1959: This, one of the wine favourites of Marie Antoinette, admired by Napoleon, comes from Pouilly-sur-Loire. This wine is little known in France, probably because of the small amount that is produced. Generally lighter in taste than a Pouilly-Fuissé, but fuller than a Chablis with slight greenish reflexes, it has a characteristic earthy tang, a *goût de terroir*. $2.65 the bottle. Imported by Frank Schoonmaker. At Colony Wine & Spirits.

Alsatian—White

SYLVANER, F. E. HUGEL ET FILS, 1959: Light, dry, full of freshness with a fruity flavour. $1.98 the bottle. Imported by Dreyfus, Ashby & Company.

WILLM ALSATIAN, "CORDON D'ALSACE," 1957: A mellow white wine. $1.59 the bottle. Imported by Julius Wile.

GEWÜRZTRAMINER, "CAVES HANHART," 1959: Made from the grape variety known as "Gewürztraminer" from which the wine takes its name; not quite as dry as a wine made from the Riesling, but with a more perfumed bouquet, more spice. $1.99 the bottle. Imported by Dean Simpson. At Sherry Wine & Spirits.

Bordeaux—White

ESCHENAUER BLANC, 1957: Medium dry with a fragrant bouquet. $1.59 the bottle. Imported by Julius Wile.

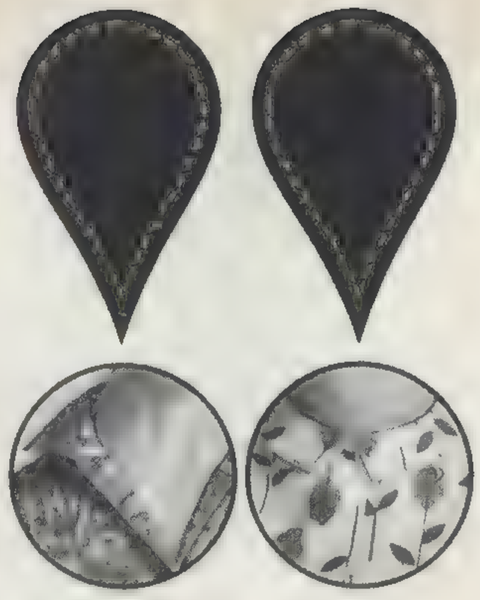
PRINCE BLANC, B & G: An excellent dry wine with a good bouquet. $2.09 the bottle. Imported by Browne Vintners.

MONOPOLE BLANC: Shipped by Cruse et Fils Frères. A wine of distinction and good flavour—not too dry. $2.53 the bottle. Imported by Joseph Garneau.

GRAVES "BONNE TERRE": Pleasing, mellow, shipped by Sichel et Fils Frères. $2.45 the bottle. Imported by Schieffelin.

BLANC DE BLANCS DE LÉPARON, 1960: This wine is from the Valley of the Dordogne, which contains the prehistoric Lascaux

Continued on page 138



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50 GOOD LITTLE WINES

Continued from page 137

cave paintings. Most of this wine is consumed locally. Little of it even finds its way as far as Paris. Delicate, dry—contrary to popular belief, it ships well when soundly made. $1.79 the bottle. Imported by Seggerman Slocum.

Moselle—White

DEINHARD MOSELLE, MOSELMAID, 1958: A clean-tasting delightful *Moselwein*. $1.59 the bottle. Imported by Julius Wile.

Swiss Wines—White

NEUCHÂTEL, "GOUTTE D'OR," 1959: A light, dry, prickly wine, *petillant* or *spritzig* enough to form a star as the wine is poured into the glass. $1.98 the bottle. Imported by Mr. Henri Wines.

MONT D'OR FENDANT, 1959: Mellow, full-bodied, agreeable, with a fruity taste. $2.98 the bottle. Imported by Mr. Henri Wines.

Rhine Valley—White

DEINHARD RHEINRITTER RHINE, 1958: A slightly mellower, medium dry, most pleasant wine. $1.59 the bottle. Imported by Julius Wile.

Côtes du Rhône—White

CLOS DES CHAMPS ST. JOSEPH, 1959: Estate bottled at Domaines Chapoutier. Grown on a hillside directly across from the famous Hermitage vineyards with the same southern exposure, variety of grapes, and type of soil, with much the same characteristics as Hermitage, but lighter and fresher. $2.40 the bottle. Imported by Frederick Wildman & Sons.

Bordeaux—Red

ESCHENAUER ROUGE, 1957: Again a great-year wine, especially fruity. $1.59 the bottle. Imported by Julius Wile.

CHÂTEAU GAZIN, 1958: A full, fat wine from the Pomerol region, especially recommended for roasted and grilled meats—a turkey, a steak. $1.34 the half bottle. $2.49 the bottle. Imported by Leeds Import Corp.

CHÂTEAU LAURETAN ROUGE, 1959: A full-bodied, fruity red wine of considerable charm and merit. $1.99 the bottle. Imported by Frederick Wildman & Sons.

PRINCE NOIR, B & G: Robust, full-of-flavour, with a pleasing aftertaste. $2.09 the bottle. Imported by Browne Vintners.

MONOPOLE ROUGE: Smooth, mellow. $2.30 the bottle. Imported by Kressmann USA.

LION ROUGE: A most pleasing wine with a fruity bouquet. $1.85 the bottle. Imported by Schenley.

CHÂTEAU LAPELLETRIE, 1959: A Saint-Émilion, a charming country wine popular in France. $2.59 the bottle. Imported by Dreyfus, Ashby.

CHÂTEAU BEAULIEU, 1959: Château-bottled, light, dry, pleasant. $1.79 the bottle. Imported by Dreyfus, Ashby.

CHÂTEAU TRIMOULET, 1955: A Saint-Émilion, big and soft. These vineyards, on steep slopes east of Bordeaux, produce also such great wines as "Cheval Blanc" and "Château Ausone," and are permanently classified "Grand Cru." $2.99 the bottle. Imported by Dreyfus, Ashby.

CHÂTEAU LA TOUR CARNET, 1959: A classified Fourth Growth Médoc (same rank and official classification as "Château Beychevelle"). The property dates back to the thirteenth century. The wine is full-flavoured, soft, and velvety—of the renowned 1959 vintage. $1.99 the bottle. Imported by Dean Simpson. At Sherry Wine & Spirits.

Burgundy—Red

CHANSON ROUGE, 1959: A lovely bouquet, a great year. $1.59 the bottle. Imported by Julius Wile.

SANTENAY, DROUHIN, 1959: A round and pleasant wine from an area too much neglected on the southern part of the Côte de Beaune, the Golden Slope, known for its great wines. Joseph Drouhin stores his wines in a Roman quarry. $2.63 the bottle. Imported by Leeds.

CHASSAGNE-MONTRACHET BOUDRIOTTES, 1959: Estate bottled Bachelet-Romanet. Fruity, dark-coloured, from the Côte de Beaune. $2.54 the bottle. Imported by Leeds.

BOURGOGNE SELECT, 1959: A red counterpart of the white Burgundy from the cellars of one of the best Burgundy shippers, Louis Latour. A fine young wine for everyday use. $2.50 the bottle. Imported by Frederick Wildman & Sons.

CÔTE DE BEAUNE-VILLAGES, 1959: Also from Louis Latour, a wine of great charm and warmth for daily use. $2.92 the bottle. Imported by Frederick Wildman & Sons.

PRINCE ROUGE, B & G: A full-bodied wine with a firm rich flavour. $2.09 the bottle. Imported by Browne Vintners.

BEAUJOLAIS, LIGER BELAIR, 1959: A light, fresh wine, inexpensive enough to be drunk almost as the French drink it—like water. $1.69 the bottle. Imported by Dreyfus, Ashby.

MOULIN À VENT, FAUDON, 1959: One of the best, fullest Beaujolais reds, occasionally comparable to a good Burgundy of the Côte d'Or. Usually richer in tannin than other Beaujolais, therefore lacking some of that natural sweetness when young, but longer lasting. $2.19 the bottle. Selected by Alexis Lichine. At Colony Wine & Spirits.

JULIÉNAS, MARTIN, 1959: Lighter in body than the Moulin à Vent—in fact, the lightest Beaujolais—but fruity with a sharp and spicy bouquet when young. Growing more popular and well-known all the time. $2.19 the bottle. Selected by Alexis Lichine.

Chianti—Red

ANTINORI CHIANTI, RED "CLASSICO CHIANTI," 1957: Like most of the best Chiantis, this is shipped in an ordinary wine bottle, not in the straw flask known as a *fiasco*. Its taste is pleasantly zestful. $1.59 the bottle. Imported by Julius Wile.

Côtes du Rhône—Red

CÔTE RÔTIE, 1957: Estate bottled Vve. G. Birot, rich, full-bodied, robust. $2.69 the bottle. Available at M. Lehmann, Inc.

CHÂTEAUNEUF-DU-PAPE, 1957: A favourite through the years, a special favourite in vintage 1957. $2.59 the bottle. Imported by Dreyfus, Ashby.

CÔTES DU RHÔNE ROUGE, 1959: A small, cheerful red wine from the country around Avignon. $1.29 the bottle. Imported by Frank Schoonmaker.

NOTE: The prices here are New York prices, subject to change.

Brass corkscrew exerting pulling power on page 127 is Austrian. $7.50, DR International.

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10 MEAL-MAKER CASSEROLES

(Continued from page 134)

14 small white onions, peeled
1½ cups red burgundy wine
2 cups beef bouillon
Salt. Pepper. Dash of cayenne
½ cup chopped parsley for garnish

Marinate the salt pork in cognac with the ¼ cup of parsley and a little pepper for several hours. Mix the flour, salt, and pepper, and dredge the pieces of beef. Melt half the butter in a heavy frying pan and brown the meat on all sides. Half way through, add the onions and brown them. Fry the marinated salt pork till brown in teaspoon of butter. Transfer beef to an oven casserole. Add the fried salt pork, but not the rendered fat. Deglaze pan in which beef was browned, with cognac from the marinade and a little bouillon. Add to beef. Add Burgundy and enough beef bouillon to cover meat. Bring to a boil. Preheat the oven to 375°, place stew in oven, cover, and let simmer 2½ hours. Wash and dry button mushrooms and remove the woody part of the stem. Sauté in 2 tablespoons of hot butter without cooking through. Add them to stew. Parboil white onions 3 minutes, drain well, and sauté in remaining butter till lightly browned. Add them to stew. Add bouillon if necessary. Cook covered for 1 hour. Correct seasoning with salt, pepper, a little cayenne. Cook uncovered for 15 minutes. Skim off fat. Serve in casserole, well sprinkled with chopped parsley.

Pheasant in casserole, campagnard

Colonel Frederick Wildman, the famous wine importer, shares with Mrs. Wildman a love of venturesome cookery. One delightful environment the products of the Wildman kitchen appear in is in the dining room of their old house in northern Connecticut, where, in the autumn, people come in the morning for the shooting and stay for the celebrated game dinners. This recipe Colonel Wildman calls his own New England variation of the long-loved French country dish, *Perdreau au chou*. He suggests that any game or quasi-game bird, like squab or guinea hen, could substitute for the pheasant, which is served at the Wildman house with a menu like this:

HOT MUSHROOM CANAPÉS
BAY SCALLOPS, POULETTE
Wine: Puligny-Montrachet, 1959
PHEASANT IN CASSEROLE, CAMPAGNARD
Wine: La Tache, 1953
ENDIVE, BEETROOT, AND WATERCRESS SALAD
PORT-SALUT CHEESE
FRESH FRUIT TART
Wine: Château-bottled Sauternes, 1955

HOW TO MAKE PHEASANT IN CASSEROLE, CAMPAGNARD
(For six to eight people)

1 cup chopped onion
½ cup thinly sliced carrots
2 cloves garlic crushed in 1½ tablespoons bacon fat and 1½ tablespoons butter
5 to 6 cups red cabbage, cut in finger strips
Salt • Pepper • Ground bay leaves
Clove • Nutmeg
1 cup red wine • 1 cup consommé
2 Pheasants
Onion • Tarragon
2 tablespoons hot butter • 4 strips blanched and diced bacon
2 cups diced apples
1 can whole chestnuts, cut in halves

Sauté lightly the onion, carrots, and garlic in bacon fat and butter. Stir in red cabbage, cover, and cook slowly for 10 to 15 minutes. Season with salt, pepper, bay leaves, clove, and nutmeg. Put in casserole, add wine, consommé; cover and cook 45 minutes in medium heat.

Clean and truss pheasants; rub insides well with onion, tarragon, salt, pepper, and butter. Sear birds to light brown in an iron skillet in hot butter and the bacon.

Add apples and chestnuts to cabbage mixture in the bottom of casserole, mix well, and then add pheasants and juice, additional red wine and broth. Place parchment paper below lid to catch steam, cover, and cook 50 minutes in a 375° oven. Remove lid and cook 10 to 15 minutes more in hot oven to brown.

Serve on toast squares, spread with mixture of chopped pheasant livers and shallots or onion greens, sautéed lightly in butter and mixed with 1 tin smoked pheasant pâté.

Blanquette de veau

On a country weekend, Robert Carrier has a version of veal casserole that he serves in a dinner that goes like this:

PÂTÉ MAISON
BLANQUETTE DE VEAU
NEW POTATOES
GREEN SALAD WITH HERBS
RUM CHARLOTTE

HOW TO MAKE BLANQUETTE DE VEAU
(For four to six people)

2½ pounds shoulder or breast of veal
1 quart veal stock
2 teaspoons salt • Freshly ground pepper
1 Spanish onion, studded with clove
2 carrots • 1 leek
Bouquet garni: 2 or 3 sprigs parsley, 1 sprig thyme, 1 bay leaf. Stalk of celery
12 button onions • 12 button mushrooms
2 tablespoons butter • 2 tablespoons flour
2 egg yolks • ½ cup cream
Lemon juice • Freshly grated nutmeg

Cut veal into small pieces and soak for 12 hours in cold water with lemon juice. Change water twice.

Place blanched veal pieces in a deep casserole with light veal stock

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RARE CLOTHES MISTAKES

(Continued from page 72)

dress called Carmencita which she saw on a friend in the original flower-printed silk; later she saw the same dress being made in black-dotted muslin, and—in a headlong burst of clothes-craving—ordered the same thing in red dots. Olé, at the first fitting, after one look at the ruffled skirt, she felt like an unfortunate Flamenco dancer without castanets. M. Dior appeared from the wings and instantly agreed that the general effect was pure "fancy dress"; happily he also agreed to stop production of the dress, and Mrs. G. chose something else.

Another time, she plunged for a Balenciaga dinner dress in thin black silk but insisted that *her* dress be made in a multicoloured printed fabric, heavy and ribbed; naturally, the character of the design was completely lost, and Mrs. G. sold it at a loss.

There is such a thing as fashion brinkmanship, however; some mistakes are stopped in time—and occasionally they even turn into smashing successes. Mrs. G., for instance, cherished the idea of a black mink coat—the reality of black mink, when she tried it on, proved fatally unbecoming; and her furrier, a man of understanding, suggested instead some equally handsome very dark brown skins which did all the right things for her. . . . In another instance, time alone turned the trick. When the drastic fashion revolution of 1957 occurred, Mrs. G. bought in Paris a black, straight-hanging dress, tied very loosely at the front to form an elegant loose cocoon. It was a conservative, wearable version of what the fashion brains later misguidedly called "the chemise"—a word that stirred heated controversies, sensational pro and con headlines in the press, and strained relations in The Home. One look at Mrs. G. put Mr. G. in a *Taming of the Shrew* mood. "Take it off," was his word, and it languished from that day forth at the back of a closet—languished, that is until six months later, at which time it began to earn its keep in spades. The point here, not new but comforting to cling to; Mr. G.'s eye had become accustomed to its face for the simple reason that parties everywhere were suddenly populated by women wearing far more extreme versions of the unshaped sheath.

In Paris, one spring, Mrs. G. wore to a great ball the season's most avant-garde colour, a mysterious and arresting yellowy green. Needless to say, the dress was designed by one of the great masters, and the following day the word among the chic was that Mrs. G. had never looked better—"she wore the prettiest chicest dress at the party." Her husband, scoring again with a dissenting opinion, said, "Wrong colour on you. Give it away." And while the raves were still going on elsewhere, it was returned to the *vendeuse*, where it was sold at a loss.

Mrs. O., a smallish, remarkably soignée woman, likes carefully uncluttered suits and coats and very simply cut evening dresses. Like all truly chic women, she expects to forget about her clothes the minute she leaves her dressing room, and she insists on having everything easy (no boned construction, no intricate linings). For the most part she dislikes big-entrance effects—stoles, floating panels, trains, anything that demands "arranging" and is apt to overpower her not-very-tall figure. Her greatest mistakes have been when she has copied someone else's style—the way of wearing a pin, a haircut, even a bow in the hair or a lipstick colour.

She confessed recently to an expensive disaster that left her self-consciously unhappy. After seeing a croquis from a famous Paris house, she ordered, sight unseen, a strapless evening gown of olive-green shantung with a dashing looped panel at the back which turned out to be much more of a production than it seemed from the sketch. Although a gratifying number of people expressed admiration the one night she wore it, Mrs. O. found the dress uncomfortable and overwhelming, definitely *antipatico*. Soon after, she gave it to her daughter-in-law, who, presumably, had a whole other set of fashion reactions.

Day clothes present as many, if not more, pitfalls; Mrs. O. has had some unnerving failures with skirts that sag and bag at the back even though they have been equipped with excellent taffeta linings. This year, when she ordered a pink wool jersey suit, she asked to have the skirt redesigned with a special back-seam that proved so successful the shop has adopted the same system for other women.

One chronic bee that buzzes Mrs. O.—and a number of other women—is the impossible rendez-

(Continued on page 142)

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RARE CLOTHES MISTAKES

(Continued from page 141)

vous of short curly hair and hats. The sleek, swirled turbans she often admires objectively are, subjectively, ruinous for her since they flatten her hair and disrupt the line of her head, which is always disastrous. Pillboxes that ride buoyantly on top of her hair continue to be her best bet.

No one is immune to the unexpected onslaught of a clothes mistake. More than one fashion brain feels that the women who are most infallibly well turned out are women who have to think long and a little bit hard about money, concentrating on their own style, choosing carefully, never forgetting the lessons learned from follies. Even these well-organized people have their mistakes.

Mrs. B., although she believes she dresses better now on a somewhat reduced income than she did when she had well-fatted funds on hand, admits that she never goes shopping without having first studied carefully the magazines and newspapers, assessing her needs, and deciding exactly what she's bound for. All her clothes are ready-to-wear; she tries them on leisurely, casting a cool eye on the full-length triple mirror, and chooses only after accurate observation.

One of her recent mistakes was clearly the result of adjusting —or rather *not*—to a change in figure. For years Mrs. B. was tall and slender, slender to the point of being thin, and her doctor suggested that, for health's sake, she put on fifteen to twenty pounds. While still unused to her new figure, she ordered a jersey suit, and even though she had tried it on, she made the serious error of taking a size smaller than she needed —a particular tragedy with jersey. In fact, the suit was a total loss. . . . And particularly distressing since Mrs. B. knows well the importance of checking the fit of ready-to-wear clothes, the necessity of spending time on proper alterations.

Mrs. B. has not lost her eye for chic, though; she can still spot with scarcely the bat of a lash the one woman in a room who hasn't looked in the mirror before deciding on a strapless dress with too much décolletage for her plumping figure, or the "unconscious mistake" made by a woman no longer young who attempts to cheer herself up with a too-short, too-bouffant dress that properly belongs to a young woman or possibly someone with frightfully good legs.

Like many women of somewhat limited income, she is shocked to find at the end of the year the amount of money spent not on clothes, but for mistakes in less vital areas. She has a tendency to go haywire on accessory purchases. While only real jewellery or semi-precious stones suit her—and not too much at that—she succumbs to the fashion extravaganzas of the season in costume jewellery which she then seldom wears. More often than that, she fails to resist the sweater or odd jacket that works with absolutely nothing else in her wardrobe. Slippers dyed to match only one dress —that's one of her undying weaknesses, repeated recklessly in the course of a season. About most of these she deceives herself by cheating on her budget. That is, she almost deceives herself.

Mrs. S., small, slight, and lovely to look at, thinks of herself as "tidy." Although she often longs for extreme clothes and is sometimes dazzled to the point of

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feeling she must depart from the sameness of her best look, such adventurous moves have rarely paid off. Not long ago she chose, in Paris, an "extreme" dress of heavy black crêpe, floated through the fittings in a blaze of excitement and flattery from the *vendeuse*, only to find at home in her own mirror The Discouraging Truth. She knew it had never been for her, and reluctantly gave it to a tall, lean, authoritative brunette whose elegant legs, long back, and giraffe-ish neck were exactly what the dress demanded.

Actually, Mrs. S. has concluded that black is the bête noire of her clothes-life, and an experiment with dead-leaf brown—which seemed wonderfully chic—made her look dead-leaf all over. More tonic than champagne for her are clear colours. Hatless in a suit of blazing yellow or turquoise, she's magnificent.

Mrs. S. has a distinct phobia about over-fitting; several outstanding flops in her clothes-life have been the result of choosing suits or dresses with elaborate substructures. Taking out bones and other secret weapons implanted by the designer has made some of these things wearable if not gloriously successful.

Like most men, Mr. S. resists radical changes in his wife's appearance. She made no mistake year before last when she ordered a charming pale-blue crêpe dress of the princesse persuasion, and it was distinctly unrewarding to have her husband take an immediate dislike to it—"it looks like a nightdress." Biding her time, she wore it very occasionally, giving his favourites precedence. This spring, forgetting his original bias, he has taken to exclaiming brightly, "You look great in that dress. Is it new?"

L'ENVOI

What scares every woman with real fashion convictions is the possibility of sticking to them too hard. Even the most successful fashion originals sometimes err on the side of "established looks," only to find that the once-classic coif, the unfailing hat shape is, somehow, no longer working the same self-intoxicating magic. Only the very few have enough developed sophistication to completely defy important changes; they manage, brilliantly, year after year, to go on wearing berets, fitted sheaths, snoods, and other signature fashions. They look right and wonderful.

For most women, guilty of the recurring bias, "I never wear anything as —— as that," there will be recurring mistakes—hats made on the old small proportions, too-tapered skirts, and so forth. When they begin to wear these clothes, even women who are deeply aware of their own personal "looks," begin to sense the subtle changes around them, noting with pangs of regret that the prevailing mode has changed. With further pangs, and courage, they set about bringing their clothes into the new mould, conceding to change without losing conviction.

10 MEAL-MAKER CASSEROLES

(Continued from page 140)

(or stock and water) to cover, add salt and pepper, and bring to a boil. Remove scum with a perforated spoon.

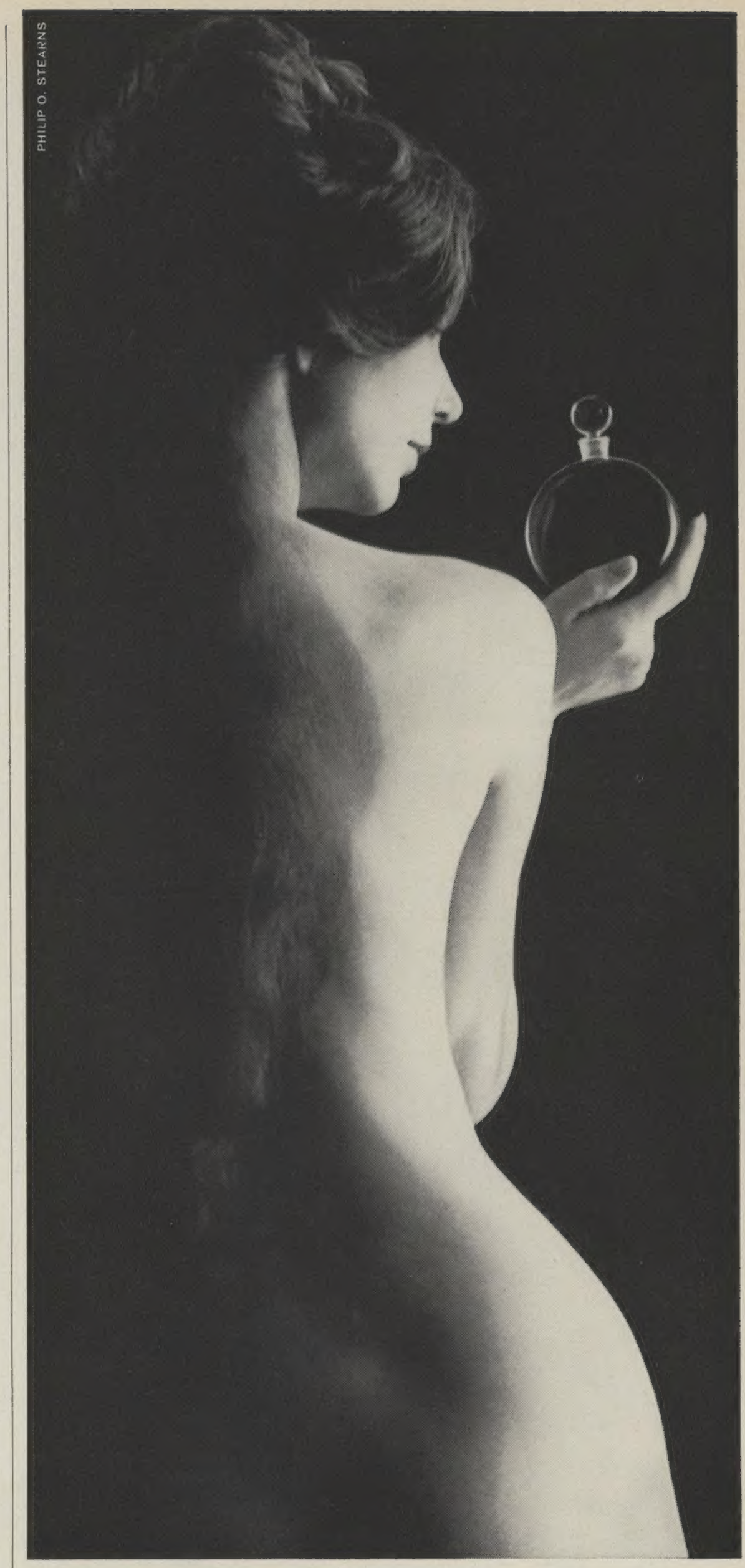
Add onion studded with clove, carrots, leek, and bouquet garni. Cover casserole, simmer over a low flame, or in low oven, for 1½ hours.

Cook button onions in a little water until just firm. Drain and keep warm. Simmer mushroom caps in butter and lemon juice, and keep warm.

Make a white roux by combining 2 tablespoons butter and 2 tablespoons flour in saucepan. Add 2 cups of stock from the veal; stir well over high flame until sauce is smooth. Lower flame, simmer for 15 minutes, stirring from time to time. Remove from heat and "finish" sauce by stirring in egg yolks, cream, and juice of half a lemon.

Drain veal pieces from the remaining stock (removing bone and fat which have separated from meat in cooking). Cleanse casserole; return veal to it, and strain sauce through a sieve over the meat. Stir mushroom caps and onions into the blanquette; season with grated nutmeg; keep warm in oven with casserole covered until ready to serve. More fresh cream and a squeeze of lemon may be added before serving.

The casserole assistants photographed: On page 131, a French earthenware casserole, called *poêlon suisse*, holds ½ quart. $3. DR International. Cutting the bread, a French bread knife, $4. La Cuisinière. On page 132, the casserole, French earthenware, holds 3½ quarts, $6.75. DR International. On the arm that's lifting the casserole cover, the bracelets (by Van S, at Altman's) are guaranteed to improve the flavour of the party.



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MAKE-UP TO NEATEN THE FEATURES

(Continued from page 96)

older skins might try a pale, peachy shade instead of white.

For shadowing, one of the best bets is brown eye shadow, liberally painted on with a brush on eye and non-eye areas. Brown shadow can slim down a wide nose (paint it on and blend in on both sides of the nose, leaving a strip in the centre unshadowed) or it can shorten a long one (shadow the nose-tip and nostrils). It can make eyes look deep-set (outline the eye socket and blend down over the lid) and—blended over both eye-bone and lid—it can unbulge the look of a bulgy eye.

After the shadow comes powder—fine, loose powder for the smoothest finish, carefully pressed (not patted) on. Then, more depth for non-deep eyes: a pearly eye shadow blended on just above the lashes and on the eyebone, just below the brows.

Rouge can be used to suggest high cheekbones. Using a fine, powdery rouge and a huge (practically window-sill-painting size) professional rouge brush, it's done this way: the cheeks are sucked in so that the outlines of the bones show, and the colour is stroked on carefully just below the bone, in diagonals slanting from above the corners of the mouth towards the temples. No blending-in is necessary, by the way, since the brushed-on colour is so light.

Now the make-up is set—dabbed with a natural sponge soaked in water just short of the dripping-point. Under this treatment, powder—if it's right for you—will literally melt into the make-up base.

Eyes are next. A liner is drawn first inside the lower lash-line with a soft blue pencil; this makes the white of the eye look clearer (green eyes should *not* be done with a green pencil—the result gives the effect of yellow eyeballs). Next, a liner is drawn above the upper lash-line in dark brown. Because it prolongs the darkness of the lashes, a brown liner makes them seem longer. It can be continued beyond the outer edge of the eye (not far, though, if the face is to remain uncluttered); for the proper up-turned angle, imitate the contour of the lower lid, picking it up at the corner of the eye.

Eyebrows can be pencilled for neatness, but they should remain the same colour as the hair; pencilling against the grain fills them in without darkening them. Lashes get three coats of mascara; between the first and second they're powdered—batted gently against a loaded powder puff—to set the mascara. With this kind of treatment even sparse lashes look luxuriously long and thick.

Lipstick for the neatened face means a subdued colour; there are marvellous new shades that look brown in the tube but change before your eyes, taking on colour from the skin. Start with a thin red lip-liner (this, definitely a neatener); follow with a liner in the subdued colour and fill in with it. To make up-turned corners: start at the mouth's corner (but not quite in it) just above the natural lip-line, and draw a line across the upper lip. Lipstick should stop short at this point; it's carried out to the corners only on the lower lips.

For lessons in the techniques here, go to the experts. For instance, Evelyn Marshall, proprietress of a pale-pink New York salon. Miss Marshall—a firm believer in the neatened face—chooses her make-ups from the whole range of what's available, and when she can't buy what she wants, she has it made up for her. The make-ups she's apt to use for immaculate faces: Anita d'Foged's Day Dew Creamfoam cleanser and Day Dew Make-up (also her white Day Dew foundation)—all these, imported from Denmark; Elizabeth Arden's Brun Clair eye shadow and Poudre D'Illusion powder; Dorin Shading Rouge #119; Max Factor's rouge brush; Swik blue eye pencil; Arcancil V mascara; Factor's fine-line eyebrow pencil. Miss Marshall makes her own lipsticks (marvellous subdued colours), liquid and cake eye liners, and pearly eye shadow.

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